

MUSICAL AMERICA

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MARRIAGE OF FIGARO IS PRODUCED IN PHILADELPHIA

Three Performances Under Reiner, Melodious and Decorative, Held Best of Orchestra's Opera Series

Effective in English

Cast Composed Largely of American Singers Portray Roles with Spirit Appropriate to Mozart's Scintillant Lyric Drama

PHILADELPHIA, March 20.—A brilliant sequence of three performances of *The Marriage of Figaro*—properly so translated as Mozart's masterpiece of drama giocoso was sung with wonderful effect in English—terminated last evening before a large audience in the Academy of Music, which also held sizable and wildly applause houses for the March 15-16 performances. Partly because of the sheer melodiousness of the score, partly because of the easily comprehended continuity and dialogue of the involved story, and partly because of the sumptuousness of the decor and the merit, both of singing and of acting, of the production, seasonal—and seasoned—operagoers gave the verdict that this eighth offering of the Philadelphia Orchestra Association's first operatic year, was the best of the series thus far.

Fritz Reiner was the music director and was aided in the preparation by Karl Neuger as director of the chorus, Boris Goldovsky and Alexander Steinert as assistant conductors, and Charles Snyder Morgan, formerly of the University of Pennsylvania Mask and Wig Club as ballet master. Dr. Herbert Graf was the stage director and also suggested the designs for the settings, which were more colorful and elaborate than any other production, possibly barring *Rosenkavalier*. Helen Stevenson West designed the exquisite costumes, which, like the settings, were lavish according to a rich sartorial period. Dr. Graf again utilized and very happily the revolving stage in the third act, showing first a hall in Almaviva's manor, and as the stage turned, the grand ballroom with the Count and Countess walking through the door into a scene of magnificence. He also used an inner stage on the big Academy platform, which in its entirety was used only for the outdoor finale, also magnificently designed, wherein the intrigues and counterplots of the amorous narrative came to climax, after the several scenes of farcical narrative, based on the Beaumarchais play.

(Continued on page 4)

Gala Bill a Farewell Tribute for Mr. Gatti



Keystone View
Heads of the Old and New Regimes Together Around a Conference Table at the Metropolitan. Giulio Gatti-Casazza (Centre), Flanked by His Successor, Herbert Witherspoon, (Right) and Edward Ziegler.

WHILE the man who was being honored kept as scrupulously out of sight as at all past festivities at the Metropolitan, a gala bill of acts or scenes from six operas, enlisting twenty-seven singers and five conductors, as well as the chorus, orchestra and mechanical staffs of the opera, was given on the evening of March 19 as a farewell tribute to Giulio Gatti-Casazza. The retiring general manager of the Metropolitan heard most of the evening's music through a loud speaker that conveyed it to his office, but paid a visit to his

CHICAGO SYMPHONY PLAYS PRIZE WORK

Lieberson Suite Conducted by Stock—Prokofieff Symphony Performed

CHICAGO, March 20.—The third symphony of Serge Prokofieff and Samuel A. Lieberson's suite, *In a Wintergarten*, winner of the 1934 Hollywood Bowl prize were novelties at the Chicago Symphony concerts, led by Frederick Stock on March 14 and 15. Dr. Lieberson, at present a resident of Chicago, has portrayed vaudeville high lights, the episodes being *Back Stage*, the *Musical Clown*, the *Dancing Prima Ballerina* and *The Juggler*. In sketching these scenes the composer gave evidence of a sure and skillful technique but a dearth of spirited musical ideas.

Prokofieff's Third Symphony showed

(Continued on page 6)

successor, Herbert Witherspoon and Mrs. Witherspoon, to whom he had turned over his box. A capacity audience was said to have brought about \$15,000 to the boxoffice, as the evening's contribution to the \$100,000 fund the Metropolitan must raise to supplement the sum of \$150,000 to be advanced by the Juilliard Foundation for next season's opera.

Donizetti's *Lucia*, Verdi's *Otello*, Bellini's *Norma*, Leoncavallo's *Pagliacci*, Massenet's *Manon* and Wagner's *Walküre* were the operas drawn upon for the composite bill. Of most interest, since the opera has not been in the repertoire for twenty-two years, was the final act of *Otello*, the more so because the principals were all new in their roles to New York. Lauritz Melchior, singing Italian for the first time at the Metropolitan, appeared as the Moor, and Elisabeth Rethberg as Desdemona. Alfredo Gandolfi sang the few phrases that fall to Iago in this act and Elda Vettori appeared as Emilia. Others participated.

(Continued on page 4)

VIENNA HEARS HAGEMAN'S CAPONSACCHI

First American Opera in the Austrian Capital Produced at Volksoper

VIENNA, March 19.—The first American opera ever staged in the Austrian capital, Richard Hageman's three-act lyric drama, *Caponsacchi*, received its initial Vienna performance tonight at the Volksoper under the direction of the composer.

AMERICAN PREMIERE OF PERSEPHONE IN BOSTON

Stravinsky's Melodrama in Three Parts Performed by Boston Symphony, Cecilia Society Chorus

Composer Conducts

Eva Gauthier, Colin O'More Soloists—Gide's Antique Text Set to 20th Century Harmonic Scheme — Orchestral Score Austere

BOSTON, March 20.—The American premiere of Igor Stravinsky's newest work, *Persephone*, was heard on two all-Stravinsky programs conducted by the composer and given by the Boston Symphony Orchestra on March 15 and 16. Fireworks and *The Suite from the Firebird* completed the program. *Persephone* is entitled a Melodrama in Three Parts; the poem is by André Gide, Colin O'More as Eumolpe; Eva Gauthier as Persephone and the Cecilia Society Chorus, Arthur Fiedler, conductor, assisted. Although the revivals of *Fireworks* and *The Firebird* were of interest, attention was focused upon the melodrama in which the part of *Persephone* is for the speaking voice.

It may be remembered that performances of this work in France and England resulted in a sharp cleavage of critical opinion. Mr. Stravinsky deems it necessary to issue a manifesto upon it, portions of which we quote from a translation appearing in the London *Musical Times*: "For *Persephone* I wanted nothing but syllables—beautiful, strong syllables—and an action. Music is not thought. We say 'crescendo' and 'diminuendo'; but music which is really music does not swell or subside according to the temperatures of the action. When emotion becomes conscious, it is already cold and set. I warn the public I loathe orchestral effects as means of embellishment. I have long since renounced the futilities of *brío*."

I dislike cajoling the public; it incon-

(Continued on page 4)

Gina van de Veer and Norbert Ardeelli, both Americans, sang the leading soprano and tenor roles, and Alfred Jerger was borrowed from the Staatsoper for the important baritone part. Dr. Otto Erhardt was especially engaged as stage director.

Given its premiere three years ago at Freiburg, Germany, the work subsequently was heard several times at Münster. Thus, with the Vienna production

(Continued on page 4)

Caponisacchi in Vienna



© Mishkin
Richard Hageman Conducted the First Vienna Performance of His Lyric Drama

(Continued from page 3)

duction, it has the added distinction of being the first American opera to be heard in three European cities.

Caponisacchi was cordially received here by an audience which included Chancellor Kurt Schuschnigg, Egon Berger-Waldenegg, Foreign Minister, and George S. Messersmith, United States Minister, as well as a large representation from the American colony.

Mr. Hageman was accorded warm applause before each act and was called before the curtain repeatedly at the conclusion.

Gala Bill at Opera

(Continued from page 3)

ing under Vincenzo Bellezza's baton were Louis D'Angelo, Giordano Paltrinieri and Millo Picco. It was recalled that the last full performance of Otello at the Metropolitan was on Jan. 31, 1913, when Toscanini conducted and the cast included Leo Slezak as the Moor, Frances Alda as Desdemona and Antonio Scotti as Iago.

The beauty of Verdi's music again was cause to lament that this masterpiece should be only a memory instead of a current delight. Perhaps this excerpt was the foretaste of a revival in the near future—there are many who will hope so. Certainly, Mr. Melchior proved that it can no longer be said that the company lacks a suitable Otello. As huge in stature as Slezak, he sang and acted the tragic closing scene with a conviction and beauty of voice to justify the belief that he would triumph in the work, if it could be given entire. Mme. Rethberg sang both the Willow song and the Prayer appealingly and with her customary art.

The Otello act followed the scene of the sextet from Lucia, in which the participants were Giovanni Martinelli, Nina Morgana, Elda Vettori, Armando Borgioli, Ezio Pinza and Alfio Tedesco, with Giulio Setti conducting. There was much applause for both Mr. Martinelli and Miss Morgana.

Third in the succession of extracts was the third act of Norma, that in which the Druid priestess seeks to kill her children, but succumbs to the maternal love she bears them. It gave Rosa Ponselle and Gladys Swarthout opportunity to match their voices in the beauties of the duet, Hear Me, Norma, which provoked one of the demonstrations of the evening. Et-tore Panizza, the conductor, shared in the applause given the singers.

MARRIAGE OF FIGARO IN PHILADELPHIA

(Continued from page 3)

It was most satisfying to those who had in the past sat through Mozart's felicitously turned specimen of humorous grand opera sans knowledge of details and situations and jocular intimacies of speech, to have the hitherto complicated libretto of Lorenzo da Ponte unfold clearly and definitely through romantic and farcical involvements until the ingenious donouement returned the repentant philandering Count to his charming Rosina and left unimpaired and unsmirched the love affair of the resourceful and gaily plotting Susanna and the ever ingenious and clever Figaro.

A great deal of the successful intelligibility of the blithe text was due to the new translation by Edward J. Dent, President of the International Society for Contemporary Music, and professor in Cambridge University, England, and author of an excellent study of Mozart's operas. It had first of all singability and practicality for the stage, and to those essential factors it united crispness of dialogue in the recitatives minus stilted archaisms, and clever, approximately Gilbertian, versification for the arias. This text was used for the first time in America, and the work was given uncut, running three hours and a half of undiluted merriment. Success was due too to the obviously careful castings of singing actors possessing clearness of diction and the equally apparent care in rehearsal and direction.

Notable Performances

The result was notable from the singing and acting standpoints. Despite the foreign sound of some of the names the cast was all-American, except for Maria Kurenko as the Countess Rosina of the Barber of Seville—and Lyuba Senderovna as a rich voiced and capital comedienne in the role of Marcellina.

Lawrence Tibbett then sang the Pagliacci Prologue before the curtain in evening clothes as Mr. Scotti had done before him twenty years ago. He was rewarded with stormy applause. Mr. Bellezza conducted.

The gambling scene (Act IV) of Manon presented Lucrezia Bori in the Gavotte (transferred from the Cours la Reine scene) and enabled the audience to hear Richard Crooks in the music of des Grieux. Both rewarded their admirers with their customary good singing. Giuseppe De Luca appeared as Lescaut and Angelo Bada as Guillot. Louis Hasselmans held the baton over a spirited ensemble.

The diversified program concluded with the latter part of the last act of Walküre, with Kirsten Flagstad as Brünnhilde and Friedrich Schorr as Wotan. Artur Bodanzky conducted. Mme. Flagstad gave her now familiar opulence of voice to her plea to the master of Walhalla and Mr. Schorr delivered the long farewell with more than the usual emotional fervor.

Earlier in the day, Mr. Gatti received an engraved scroll from the conductors of the Metropolitan and a gold plaque with a testimonial message from the orchestra. There were no ceremonies or speeches.

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Festival of Musicians and Composers Planned for Hamburg

HAMBURG, March 15.—The annual festival of the Association of German Musicians and Composers and the first meeting of the Permanent Council for International Co-operation between Composers, which was organized last year, will be held here from June 7 to 14. Modern German works, neglected works of previous generations and foreign compositions will be given.

Mme. Kurenko had the voice and the vocal flexibility for the Countess's arias, though her diction was the least clear of all, at times in the set pieces, though good in the recitatives. Her Porgi Amor (using the familiar Italian titles as better for identification) was very beautifully done. Josephine Antoine, singing for the first time in Philadelphia, was an instant success in a role made classical by Sembrich, her singing being notable in clarity and lyric quality, especially in Deh, vieni non tardar, and her vivacity keeping the action, when she was about, moving swiftly forward.

Margaret Codd was the Cherubino, with a neatly simulated masculine bravado and bravura, and singing as she has other roles this season in a voice of exceptional clearness and color. Her Voi che sapete was charming. Julius Huehn, the fine Falstaff of an earlier production, again showed the spirit of true comedy, intermixed with romance as Almaviva. A newcomer, but familiar here in operetta and musical comedy was Dennis Noble, as Figaro, which he characterized deftly and with good "theatre." Non piu Andrai, his show piece and also the Se vuol Ballare were capably delivered and his whole reading of the part was marked by great and convincing gusto. Albert Mahler made Curzio a slightly stuttering comedian with good effect. The Bartolo of Oscar Lassner, the Basilio of Charles Haywood and the Antonio of Eugene Loewenthal were figures of humorous unction and Adelina Pizzelli was both visually and vocally a satisfactory Barberina.

In this non-star opera, there was really one star, the Philadelphia Orchestra with Mr. Reiner conducting. The apparent simplicities of Mozart, as is well known, are far from naïve; his scores are full of artful artlessness, very deceptive and full of pitfalls and



Fritz Reiner Led the Marriage of Figaro in the Philadelphia Orchestra's Opera Series

gins. But not to such a superb conductor as Fritz Reiner. Never by a nuance did he crowd or blur the voices. He communicated the unadulterated joy of the music and at all times had all the forces in hand, thanks to the thorough preliminary groundwork. He used a reduced orchestra of about fifty instruments, ample for the score. For the recitatives he played the accompaniments on a piano transformed into harpsichord effects, which added materially and interestingly to the "period" atmosphere of the proceedings.

A very charming fandango was gracefully danced in the ballroom scene by a bevy of debutantes and their beaux and the guests were handsomely portrayed by lavishly costumed and good looking "younger-marrieds" of Philadelphia society.

W. R. MURPHY

New Stravinsky Work

(Continued from page 3)

veniences me. This score, as it is written and as it must remain in the archives of our time, forms an indiscernible whole with the tendencies repeatedly asserted in my previous works. Nothing of all this originates in a caprice of my own. I am on a perfectly sure road. There is nothing to discuss nor to criticize. One does not criticize anybody or anything that is functioning. A nose is not manufactured; a nose just is. Thus, too, my art."

Such words at once put the critic on guard. In this era of musical enlightenment, works which require such explanatory outbursts usually lack sufficient meat to make interesting or satisfying fare. Mr. Stravinsky sees nothing incongruous in the mating of a text whose roots are fixed in antiquity with a harmonic scheme evolved by Twentieth century music makers. There may be "nothing to criticize" . . . except the good taste of the composer. The tenor part and the choral sections are little more than declamation; the orchestral accompaniment is austere and we found the work dull and regressive.

If Mr. Stravinsky has offered Persephone as an experiment, we may yet have something significant from him, but in comparison with previous works from his pen, we are forced to the conclusion that his inspiration and inventive genius have played him false.

If, as Mr. Stravinsky asserts, "there is nothing to discuss" we find it easy to agree with him. It is a matter of record, however, that the performance was greatly applauded, with many recalls for the soloists and a keen appreciation for orchestra and chorus, whose efforts received justified recognition.

GRACE MAY STUTSMAN

Weingartner Plays Newly Found Bizet Symphony

BASLE, SWITZERLAND, March 15.—The concert of the Orchestergesellschaft under Felix Weingartner's baton on Feb. 26 was devoted to French music, and included the first performance of a Symphony in C by Bizet. The work was found by the conductor in the library of the Paris Conservatoire. It is an early work in the usual four movements and was well received. The soloist was Henri Merkel, French violinist, who played Saint-Saëns's Concerto in B Minor. In the d'Indy symphony, Op. 25, the piano obbligato part was played by Eduard Ehrsam.

Richard Crooks Operated On

At the moment when he would have been singing Cavaradossi's opening solo in the Metropolitan's revival of Puccini's Tosca on the afternoon of March 21 if he had not been taken suddenly ill, Richard Crooks was on the operating table at the New York Hospital with an acute case of appendicitis. It was reported at the hospital the same evening that the operation had been successful.

PREMIERE OF MARIOTTE'S GARGANTUA IN PARIS

Opéra-Comique Produces Work On Rabelaisian Text by Director of Orleans Conservatoire—Dukas's Ariane et Barbe-Bleue Enters Opera Repertoire—Massenet's Sapho Revived—Orchestras Stress Box Office Attractions

By GILBERT CHASE

PARIS, March 15.—Gargantua, the fantastic hero imagined by Rabelais in the sixteenth century, has been transplanted to the stage of the Opéra-Comique, where his exploits form the subject of a three-act comic opera by the French composer, Antoine Mariotte. The libretto, embodying salient episodes from "The very horrific life of a great Gargantua," was adapted from the Rabelaisian text by the composer himself, in collaboration with the poet Armory. Mariotte (who was born in 1875), began his career, like several other French composers, as a naval officer. He soon retired, however, and studied composition with Vincent d'Indy. He has written several works for the lyric stage, including Salomé, which was produced at Lyon in 1908, and was afterwards given at the Paris Opéra (1919). He is now Director of the Conservatoire at Orléans. As Gargantua was completed in 1918, the composer has had to exercise considerable patience while waiting for his work to be produced.

With exemplary thoroughness, the authors, in depicting the life of Gargantua, begin at the very beginning; that is, with the birth of their hero. This vital episode in the life of Gargantua provides the material for the first act. Here, as in the rest of the opera, the chorus plays a preponderant role, both musically and scenically. Musically conspicuous in this act is a burlesque five-part motet, which is very effective.

With a precocious infant like Gargantua, no time is lost between the cradle and the wine-cask, to which he soon finds his way. Continuing in this precocious vein, the second act finds him engaged in a love-duet with his nurse. Then comes his departure for Paris. The third act depicts the "war" against Picrochole and his followers, in which Gargantua triumphs. Picrochole and his two captains are about to be hanged, but are finally released, thanks to the magnanimity of Gargantua.

Departs from Romantic Type

Obviously, it is not so much the episodes themselves, as the spirit in which they are treated, that gives its character to this work. The authors have attempted to capture the Rabelaisian spirit of broad humor, not exempt from coarseness, but yet retaining its humanity in the midst of its burlesque extravagances. At all events, the work offers a welcome departure from the romantic clichés which have been sadly overworked on the operatic stage. The composer has skilfully adapted his musical language to the exigencies of these Rabelaisian episodes. The work, produced on Feb. 17, was ably interpreted by a representative Opéra-Comique cast, with M. Verdière in the title-role. Paul Bastide conducted.

On Feb. 13, the Opéra produced Darius Milhaud's ballet Salade, scenario by Albert Flamant, choreography by Serge Lifar, settings by Derain. This ballet is not a complete novelty, since it received several performances at the Soirées de Paris organized in 1924



Manuel Freres

Above: A Scene from the Opéra-Comique Premiere of Gargantua. At Right: Paul Dukas, Whose Ariane et Barbe-Bleue Lately Came Into the Paris Opéra Repertoire

under the patronage of Comte Etienne de Beaumont. It calls for singing as well as dancing, following a formula which was in vogue at that time.

The scenario draws upon traditional ballet material, featuring Polichinelle and his companions in a series of brief and varied episodes. The music is of the same episodic character, generally pungent and ironic in expression. Serge Lifar, who danced the principal role, once again displayed his very personal artistry.

Considerable interest has been aroused by the entry of Ariane et Barbe-Bleue into the repertoire of the Paris Opéra. This work, in which Paul Dukas gives a resplendent musical setting to Maeterlinck's poetic tale, has hitherto been harbored by the Opéra-Comique, where it was produced in 1907. But the Opéra-Comique, with its comparatively limited scenic resources, was obviously not the ideal setting for a work of this scope. The Opéra, therefore, has done well, even though its action is somewhat tardy, in giving its hospitality to this notable example of contemporary French lyric drama.

Gains in Presentation

Ariane et Barbe-Bleue gains in effectiveness as presented at the Opéra. The peasants' chorus in the opening scene, in particular, comes off much better. It is to be doubted, however, whether the work will ever enjoy much more than a *succès d'estime*. The interest of the libretto is more literary than dramatic. As for the music, it is beautiful, but too impersonal. And it remains symphonic rather than dramatic. Jan. 25 was the date of its first performance at the Opéra.

The routine repertoire of the Opéra-Comique was varied by the performance, on March '6, of Rimsky-Korsakoff's opera The Legend of the Invisible City of Kitezh, which is not unknown to this city, having been performed some years ago by the Paris Russian Opera Company at the Théâtre des Champs-Élysées. The cast for the present performance was, in fact, made up of members of this same Russian troupe, which includes some admirable artists. The principal roles were taken by Sandra Jakovleff, K. Zaporozetz and G. Posemkowsky. The conductor was Alexandre



Lipnitzky

Labinsky. The work was sung in Russian.

The Opéra-Comique has also revived Massenet's Sapho, with new settings. As a play, Sapho continues to hold the stage in Paris (it provides Cécile Sorel with her favorite and most effective role), and perhaps there is no reason why it should not continue to hold the operatic stage in Massenet's musical setting, as long as the taste of French audiences remains what it is. This is not Massenet at his best, but even in his weaker moments the composer of Manon knew how to be ingratiating to French ears. The Sapho of this revival (which took place on Feb. 23) was Germaine Pape; singing opposite her was the tenor, Micheletti.

If the fad for inviting composers to conduct their own works continues, the professional conductors will soon be confined to conducting the works of composers who are no longer living. At the first concert given by the Siohan Orchestra this season, for instance, five works figured on the program, and each was conducted by its composer. Thus the public was able to observe, successively, the podium manners of Arthur Honegger (Suite from Les Misérables—film music adapted to the concert stage), Philippe Gaubert (Inscriptions pour les portes de la ville—a very effective triptych), Darius Milhaud (Piano Concerto, Marguerite Long as soloist) and Jacques Ibert (excerpts from Le Roi d'Yvetot). Robert Siohan, the orchestra's regular leader, conducted his own Violin Concerto, with Miguel Candela as soloist. The practice of inviting composers to conduct

their own music appears to have its origin chiefly in a desire to satisfy public curiosity regarding "the man behind the work."

Some of the orchestras, in fact, are apparently prepared to seize upon any expedient in order to increase the box-office attraction. The Paris Symphony seems to have hit upon a very successful formula, by allying itself to the art of the dance, as embodied in the person of Serge Lifar. The formula has been applied twice this year with great success. But then, it is difficult to see what permanent gain can result to music by merely transforming symphonic concerts into dance recitals with orchestral accompaniment.

Bach's Art of the Fugue Heard

Less successful as a popular attraction was the performance of Bach's Art of the Fugue, in the instrumental version by Graeser and Scherchen, given by the Paris Symphony under the baton of Hermann Scherchen. The intellectual character of this monumental work does not, of course, court general favor. Any attempt to give it a more alluring aspect by dressing it up in gaudy orchestral colors would, however, be artistic sacrilege of the worst sort. The Graeser-Scherchen orchestration, in its austerity and economy of effect, is at least true to the spirit of the original. But the plethora of Bach transcriptions for orchestra, aiming above all at brilliancy, has debauched the ear of the public, and made it unresponsive to such austere sonorities. Truly, we need a "Back to Bach" movement, in the interpretative field, which will reveal to us the real Bach.

The organist, Marcel Dupré, has been promoted to the rank of Officer in the Legion of Honor, an occasion which was celebrated by a banquet given in his honor by pupils and admirers. Alfred Cortot has been giving a very successful series of lecture-recitals on Robert Schumann under the auspices of the Université des Annales, which gives much prominence to music in its annual program of lectures. These take place in the Salle Gaveau, and always attract large audiences.

Artists heard here recently include the pianists Edwin Fischer, Arthur Rubinstein, Artur Schnabel, Nikolai Orloff, Joseph Szigeti, the Italian soprano, Mina Horne, and the cellist, Maurice Eisenberg. Wanda Landowska gave a most notable harpsichord recital under the auspices of the Philharmonic Society, playing a commemorative program devoted to the works of Handel, Scarlatti and Bach.

Choir Festival in Honor of Dr. and Mrs. Clarence Dickinson Planned

The School of Sacred Music of Union Theological Seminary has planned a tribute concert to Dr. and Mrs. Clarence Dickinson in the form of a choir festival to be held on May 18 at the Riverside Church. An organ recital will be given in the afternoon by Dr. Dickinson and a concert of Dickinson compositions will be sung under the leadership of the composer in the evening. Dr. Harry Emerson Fosdick will give an address.

Choirs led by Charlotte Lockwood, Harold Luis Sanford, Horace Hollister, Edith Lovell Thomas, Mrs. William Neidlinger, Charles Black and twenty-four former pupils of Dr. Dickinson will constitute the personnel of the chorus, totaling 800 voices.

Manhattan String Quartet to Tour Europe

The Manhattan String Quartet will make its first tour of England and the Continent during the months of September, October and November in 1935. During February and March of 1936 the ensemble will tour America from coast to coast. This is said to be the first American string quartet to tour Europe. The members are Rachmael Weinstock, Harris Danziger, Julius Shaier and Oliver Edel.

ORMANDY CONDUCTS MAHLER SYMPHONY

Philadelphia Chamber String
Ensemble Under Sevitzy
Marks Anniversary

PHILADELPHIA, March 20.—The entire program of the sixteenth pair of Philadelphia Orchestra concerts was given over by Eugene Ormandy to Mahler's Symphony No. 2, in C Minor, for orchestra, chorus, solo soprano and contralto. The Strawbridge and Clothier Chorus, Dr. Herbert Tily, conductor, supplied the choral augmentation and the soloists were Agnes Davis, soprano and Kathryn Meisle, contralto. This so-called Resurrection Symphony is typically large scale in its dimensions and huge in its working out. In it Mahler endeavored a portrayal in tone of the evolution of the soul of man, through the mortal episodes of life, through death and the life of the spirit. It is a tremendous and vital subject and the composer labored on it seriously and sincerely, with many passages of real musical worth and beauty, but on the whole with rather uneven results.

The very heavy orchestration at times seemed out of ratio to such an intangible and imponderable thing as the soul (Animula, blandula, as Hadrian wrote), but there is some real spirituality. The orchestra played the three purely symphonic movements beautifully and gave equally good accompaniments to the excellent work of the large chorus and to the soloists. Mme. Meisle was in superb voice in the passages allotted to her and Miss Davis was a compeer in the soprano sections. The work had every advantage of presentation, but finely as it was done left a sense of something lacking, the failure of less than true genius to match achievement and aspiration.

Simfonietta Celebrates

At the concert commemorating the tenth anniversary of the Philadelphia Chamber String Simfonietta, on March 20, brief addresses were made by Fabien Sevitzy, founder and conductor, and Mrs. Gideon Boericke, president of the women's committee.

Program novelties were Mr. Whitmer's Radiations, Mary Howe's Concion Romanesca, Mr. Menotti's Pastorale, and George F. McKay's Five Dramatic Moods. Of these the Whitmer and McKay works were most profuse in acerbities of tone. Skillful in craftsmanship though they were and elaborate in structural design, they missed general audience appeal (if that be a criterion of merit in music). Mr. Whitmer's Radiations were novel and cleverly contrived, though some of them were hardly adherent to the unusual titles, such as Prunes and Prisms, Hopskotch, Stratosphere and Chorale of the Inferior Complexes.

Mr. McKay was somewhat more successful in identifying context with the titles of his Dramatic Moods generalized as Fantastic Prelude, Wistful Reminiscence, etc. Miss Howe's very brief item had the romantic touch of its label. So did the charming Pastorale of Mr. Menotti, a Curtis Institute graduate, who skillfully played the piano part. It established mood, it had continuity and it exhibited contour; above all, it was basically gratefully and unashamedly melodic. The warm applause with which it was received was equalled only by that accorded Tchaikovsky's famous Serenade, Op. 48.

W. R. MURPHY

Statues Nod in Cleveland's Barber



Landesman

A Scene in Act One of the Cleveland Orchestra's Production of The Barber of Seville in Which the Statues, Junior League Members, Come Alive and Express Their Reactions to the Comedy in Pantomime

ROSSINI'S Barber of Seville, one of the series of operas given this season by the Cleveland Orchestra, was staged at Severance Hall on March 7 and 9 under the direction of Artur Rodzinski. The occasion served as the American debut of Eva Bandrowska, Polish soprano, who appeared in the role of Rosina. Others in the cast were Charles Hackett as Count Almaviva; Carlo Morelli as Figaro; Vittorio Trevison as Dr. Bartolo; Guido Guidi as Don Basilio; Donald Dickson as

Fiorello; Irene Beamer as Bertha, and Norbert Skerbunt as An Officer.

The stage director was Wilhelm von Wymetal, Jr., borrowed from the Metropolitan Opera. Richard Rychtarik, scenic architect, contributed a bit of amusing novelty by causing a portrait in the second act and statues ranged on both sides of the house in the first act to come alive and comment in pantomime upon the business taking place on the stage.

MONA EXCERPTS ARE HEARD IN NEW HAVEN

Symphony, Under Smith, Gives
Concert Version of
Parker Music

NEW HAVEN, March 20.—Excerpts from the opera Mona, by Horatio Parker, which was the \$10,000 prize winner in the Metropolitan Opera contest for the best opera by an American composer in 1912, was the feature of the final concert of the New Haven Symphony under the direction of David Stanley Smith in Woolsey Hall on Mar. 18. The other works on the program included the first performance of a student composition, Ode to Nature, by Joseph Kirshbaum, and the Brahms Symphony in D.

The three scenes from Mona included the Prelude to Act I and the duet of Mona and Gwynn, the Prelude to Act II and Nial's Dance, Mona's Dream, and the final scene from Act I. Both Ruth Shaffner, soprano, and George Rasely, tenor, sang to advantage in this music as soloists. The excerpts did not throw light on the work as a drama, but they did give an excellent idea of the literary and musical style as well as the interesting orchestration. The opera stands as a substantial contribution to American music.

The third Ensemble Concert given by the faculty of the Yale School of Music and devoted to the compositions of Bach, took place in Sprague Hall on Mar. 5. Bruce Simonds and Hugo Kort-

schak played the Sonata in E for clavier and violin. Emmeran Stoeber performed the Suite in C for cello alone. The highlight was the Concerto in D Minor for three claviers and string orchestra which was played with rhythmic vitality and much spirit by Rosalind Simonds, Arthur Hague, and Mr. Simonds with Richard Donovan conducting a small student orchestra.

Under Hugo Kortschak, the Civic Orchestra gave its fourth concert on March 3. The program featured the first performance of David Stanley Smith's Sinfonietta for Strings. Other works were Mendelssohn's Fingal Cave Overture, the Dvorak Slavic Dances, Schubert's Unfinished Symphony, and the Polonaise from Eugene Onegin.

The second of the Symphony Concerts for Children under Harry Berman, was given in Sprague Hall on Mar. 2. The subject was Tempo and Rhythm with Pierne's March of the Tin Soldiers, a Mozart minuet, Haydn's Andante from the Surprise Symphony, Three Dances of Henry VIII, Bizet's Carmen Suite, and the Overture of Mignon as illustrations.

Paying its second visit this season, the Boston Symphony brought to a close the Woolsey Hall Concert Series under the management of Daggett M. Lee on Feb. 27. The Concerto in D of C. P. E. Bach, Franck's Les Eolides, Brahms' Variations on a Theme of Haydn, and Strauss's Thus Spake Zarathustra all met with warm applause. M. K.

Prize Work In Chicago

(Continued from page 3)

in its initial performance here that the work contains nothing new, but there can be no denying the power and vigor of many of its episodes. The rest of the program consisted of the Overture to Weber's Oberon and two of Mr. Stock's Wagnerian arrangements, the Prologue to Götterdämmerung; the Prelude, Tristan's Vision, Arrival of the Ships and the Liebestod from the third act of Tristan und Isolde.

Nathan Milstein, violinist, repeated his success of an earlier appearance when he played Brahms's Concerto at the concerts of Feb. 28 and March 1. There were those who objected to certain features of Mr. Milstein's performance on stylistic grounds, but those were trivial matters in the face of a performance so incandescent and vital. The earlier half of the program was devoted to music by Vincent d'Indy, Wallenstein's Camp and his Second Symphony. The symphony failed to make its usual effect.

Interest centered on Brahms's double concerto for violin and cello as played by Mischa Mischakoff and Daniel Saidenberg, first violinist and cellist respectively of the orchestra, at the concerts of March 7 and 8. The concerto, not heard here for many seasons, was admirably performed, with a fine feeling of ensemble between the solo artists and an accompaniment of notable flexibility by Mr. Stock. The conductor had earlier achieved a success with Bruckner's Fourth Symphony, and the long drawn melodies and colorful Wagnerian orchestration were found to have a direct popular appeal. The orchestra arose to acknowledge the continued applause. The remainder of the program consisted of the overture to Mozart's Magic Flute and the Polka and Fugue from Weinberger's Schwanda.

A revival of Goldmark's Country Wedding Symphony pleased the subscribers at the concert of March 12. This technically admirable work still contains melodies and rhythm to charm even jaded modern ears. Deems Taylor's Circus Day was again played, followed by Bach's third Brandenburg concerto with Mr. Stock's arrangement of the slow movement of the A Minor sonata for solo violin inserted between the allegro and presto movements. The polka and fugue from Schwanda again closed the program. M. M.

Flora Collins Active in London and on the Continent

LONDON, March 15.—Following her successful recital here this season, Flora Collins, the American mezzo-soprano, who has been a resident here for several years, is making numerous appearances this season. She is appearing here in a joint concert with Jan Smeterlin, pianist, singing in Brussels on March 13, at The Hague on March 15, at the Concertgebouw in Amsterdam March 18, in Stockholm March 22, in Vienna March 28, in Zurich March 30, and in Milan, at the Verdi Conservatory, on April 4. In the early Fall, Miss Collins will sing in Paris.

It will be recalled that Miss Collins won the Schubert Memorial several years ago in America, and had her training there with Lillie Sang-Collins, New York vocal instructor and coach, who will have a summer class in London this summer.

NEW WAGNER-REGENY OPERA STAGED IN DRESDEN

Premiere of Der Günstling Reveals Music of Handelian Classicism—Libretto by Neher Derives from Hugo's Marie Tudor—Fuchs, Kremer, Kolniak, and Schöffler Are Excellent Principals—Karl Böhm Conducts

By GERALDINE DE COURCY

BERLIN, March 15.—Rudolf Wagner-Regeny's latest work, a three act opera entitled *Der Günstling*, oder die letzten Tagen des grossen Herrn Fabiani (The Favorite, or the Last Days of the great Signor Fabiani) was given its first performance anywhere at the Dresden Opera on Feb. 20, amid the customary concourse of celebrities from the operatic, musical, official, journalistic and social worlds.

The book was written by Caspar Neher of the Frankfurt opera, who sharpened his theatrical teeth on the unorthodox material of Messrs. Brecht and Weill in the recent unhallowed past. As will be seen from this new work, he still maintains his loyalty to the revolutionary ideas that took form and substance in that famous apple of discord, *Die Burgschaft*. But he now drapes them in silks and satins which are less transparent than the rude homespuns that threatened to put him permanently on the artistic black list.

The plot was derived from Victor Hugo's drama *Marie Tudor* via the German translation and revision of George Büchner, and may be briefly summarized as an episode in the sanguinary career of Mary Tudor in which she causes the execution of her favorite, Fabiani, for trop de zèle in the service of Eros. This tempest in the court teapot shoots out its tentacles into the proletariat and draws in a second couple in the persons of the workman, Gil, and his step-daughter and affianced bride, Jane, who is unfortunate enough to divert Fabiani's attention from the graces of his sovereign. The one group is then played off against the other to the dramatic dénouement—the execution of Fabiani and Jane's return to the arms of her legitimate protector in the eyes of God.

This juxtaposition affords Neher prime material for his chosen theme of the "good people" versus the "evil rulers," and he quaffs freely of the cup. For instance, Hugo's Chorus of Lords is converted by him into a Chorus of Magistrates acting as the mouthpiece of a discontented people, wherein he employs some of the most dramatic and forceful lines in Büchner. The poet's pamphlet *Der hessische Landbote*, furnished the text of Fabiani's prayer.

Handelian Classicism Seen

Both author and composer were ostensibly bent on repudiating all romantic tendencies and maintaining a 17th century simplicity at all costs, and Neher's efforts were so over-sedulous as to make him tilt backwards. The good red blood of Büchner's great drama was therefore completely drawn off, leaving all the characters slightly anaemic, but the shell of the drama with the picturesque historical background provides excellent melodrama of old-fashioned grand opera pattern, that fitted in perfectly with the composer's intentions.

Over these the name of Handel is

written large, so large in fact that it would take a musicologist to establish the identity of some of the figure work. Germany is by way of being up to the hilt in a Handel renaissance, which may explain the circumstance.

The work takes two and a half hours to perform, including the one intermission between the second and third acts. To begin with, it holds strictly to the

operas. Its role in the proceeding is that of a mere accompanying instrument. Furthermore, this score contains no trace of "new music" in the generally accepted sense of the term, no, bizarre changes of rhythm and no synchopation. Throughout it is simple diatonic harmony, and especially so in the florid arias in imitation of Mozart and Handel. A more dissonant treatment

was observable in the recitatives and choral parts, with a slightly more linear vocal line, but this heresy was only transitory. The ingredients, as will be seen, have all found use at the hands of



Marta Fuchs as Mary Tudor, and Martin Kremer as the Luckless Fabiani in a Scene from the Dresden Premiere of *Der Günstling*

some composer or other since the days of Peri and Caccini. Wagner-Regeny has merely shuffled the cards and made a new deal. The result showed contour, a strong theatrical sense and a good measure of maturity, but there was nothing outstandingly personal or creative in it.

Neher's scenery had the same dull tone that he always affects, though this time it derived some color and light from Fanto's vivid costumes in their riot of silver, gold, red and black. Among the most effective settings were

HEIFETZ TOURS EUROPE

Recitals and Appearances with Orchestras Scheduled for Violinist

Opening an extensive European tour in London on March 15, Jascha Heifetz is engaged for many appearances before he returns to this country in April. After his recital in London, he played under Sir Thomas Beecham and also with the B. B. C. Orchestra, then gives recitals in Bournemouth, Bath, Liverpool, Glasgow and Dublin.

Oslo will hear him in recital and Stockholm and Copenhagen with orchestra. Then he goes to the continent to play in Paris. In Italy recitals are scheduled for Milan, Florence, Rome, Naples, Genoa, Bologna, Ancona, Cremona, Venice, Fiume, Trieste and other cities.

After the final concert, in Milan on April 17, he will sail from Genoa on the Rex for the United States, and will spend the summer in California, his first holiday in two years. Mrs. Heifetz is accompanying him on the tour.

Rossini's Moses to Inaugurate Florence May Festival

Following the inauguration of the Florence May Musical Festival on April 24, the first performance in the festival series, of Rossini's opera *Moses*, will take place. Vittorio Gui will conduct and among the opera singers en-

Composer and Author Bent on Repudiating Romantic Tendencies—Folksong Style Marks Lyric Portions—Greek Chorus Effects Savor of Oratorio—Orchestral Portion is in Manner of Later Mozart—Decor by Neher Proves Effective

the harbor scene, the gallery in the royal palace and the view in the tower whose rear wall became transparent, showing Fabiani being conducted to his execution. All three of these were variations on Neher's scenery for the *Fliegender Holländer* and *Macbeth* at the German Opera in Berlin.

Dr. Karl Böhm conducted with an earnestness and sincerity that showed his firm belief in the artistic mission of Dresden's latest protégé. The performance had been excellently prepared, as is always the case in Dresden, and the orchestral playing was alive and sharply differentiated both in tone and color. The interpretation was in the hands of a fine set of principals including the excellent Martha Fuchs in a convincing characterization of Mary; Martin Kremer singing and playing Fabiani with elegance and esprit; Paul Schöffler as the honest workman, Gil; Angela Kolniak as Jane, and Luis Rainer in the spoken role of Erasmus.

The work met with an enthusiastic reception that before the evening was over had swelled to a very hearty ovation for the composer and his collaborator. From a critical point of view, the opera may be just another of those that struts its little hour, but since it combines the three cardinal operatic virtues of melodrama, singability and dramatic interest, it will probably continue to attract appreciative audiences until June 22, when the Dresden curtain goes up on Richard Strauss's latest progeny, *Die Schweigende Frau*.

gaged for the occasion are Giannina Arangi Lombardi, Sara Scruderi, Ebe Stignani, Tancredi Pasero, Luigi Rossi Morelli, Giulio Tomei, Alessandro Wesselowsky and Giovanni Voyer.

Swiss Federal Singing Festival Plans Listed

BASLE, SWITZERLAND, March 15.—The twenty-fifth Federal Singing Festival will be held here from June 29 to July 9. The Alexanderfest by Handel, an ode in honor of St. Cecilia to be sung on different days and a festival play, *Mütterland*, with music by Walter Müller of Kulm and lyrics by Dr. Karl Weber of Berne, promise to be outstanding musical offerings. Artistic and folk songs of varied classifications will be sung on June 30, July 1, 5, 6, 7, 8 and 9.

Sigmund Spaeth Completes Tour

Sigmund Spaeth recently completed a successful tour of the middle west, appearing in Omaha, Chicago, Kansas City, Fort Wayne, Detroit, Champagne and Urbana. He also appeared at the White House by request and as speaker for the Pennsylvania Academy of Fine Arts in Philadelphia. Dr. Spaeth is giving a series of lectures on the Art of Enjoying Music, in Plainfield, N. J., which he will continue until the end of May, after which he plans to visit the Pacific Coast.

No Modernisms

The orchestra, except for the addition of some percussion instruments, would do for one of the later Mozart

SUPERVISOR MEETING HELD IN PITTSBURGH

**Eastern Conference Draws
1200 to 14th Annual
Session**

PITTSBURGH, March 20.—Approximately 1,200 attended the fourteenth annual meeting of the Eastern Music Supervisors' Conference here from March 12 to 15. Laura Bryant, president of the conference, and Dr. Will Earhart, Pittsburgh public school music director, were leading forces in organization and program presentation.

Speakers included William McAndrew, editor, of New York; Florence

Witte, director of music in Yonkers, N. Y., led singing and past presidents were guests of honor. Portions of the



Dr. Will Earhart, a Leading Force in the Organization of the Eastern Supervisors Meeting in Pittsburgh



Laura Bryant, Retiring President of the Eastern Supervisors Conference, Who Organized the Programs

Hale, formerly president of the National Education Association; Howard Hanson, director of the Eastman School of Music; Frank W. Wright, assistant commissioner of education in Massachusetts; Charles E. Griffith of Newark, N. J.; Herman F. Smith, president of the Music Educators' National Conference, and Dr. Ben G. Graham, superintendent of Pittsburgh public schools.

Musical highlights were two concerts in Syria Mosque. The first, on Wednesday night, brought the combined high school orchestra, under Lee M. Lockhart, with the combined elementary and high school choruses under Dr. Earhart. Harvey Gaul's cantata, Tubal Cain, was given by the elementary chorus. The Eastern Conference Chorus, assembled from many schools in the district, trained by John Neff of Indiana State Normal School, appeared under the baton of William Breach of Buffalo on Friday night. In the afternoon, the orchestra of Carnegie Tech, J. Vick O'Brien, conductor, was heard with two Tech students as soloists. Chausson's Poème was played by William Stone, violinist, and the Tchaikovsky Concerto in B Flat Minor by Earl Wild, pianist.

Glee Club Contest

The conference co-operated in sponsoring the twenty-first contest of the Intercollegiate Musical Council. The Pennsylvania State College club, conducted by Dr. Richard W. Grant, was the winner and the club of George Washington University, conducted by Dr. Robert Harmon, was runner-up. Other contestants represented Wesleyan and Denison universities and Union College.

F. Colwell Conklin, of Larchmont, N. Y., was chairman and Ralph G. Winslow, of Albany, toastmaster of the banquet on Thursday night. Arthur

conference were broadcast through NBC facilities.

New Officers Selected

The following officers were elected for 1936: George L. Lindsey, director of music in Philadelphia, president; Laura Bryant, supervisor of music in Ithaca, N. Y., first vice-president; F. Colwell Conklin, director of music in Larchmont, N. Y., second vice-president; Elizabeth Beach, director of music in Syracuse, secretary; Clarence Wells, director of music in East Orange, N. J., treasurer. Mr. Neff and Mr. Lockhart were elected to the board for four-year terms, and Doris Raynor of East Hartford, Conn., was elected to fill the unexpired term of Mr. Lindsey, president-elect. Miss Bryant was chosen to

replace M. Claude Rosenberry as conference representative on the national board. J. F. L.

SEATTLE SYMPHONY RE-ENGAGES CAMERON

Final Concert of Subscription Series Includes Elgar's Enigma Variations

SEATTLE, March 20.—The sixth and closing concert of the Seattle Symphony subscription series brought the announcement by George Greenwood, president of the board of directors, that Basil Cameron had been engaged to return to Seattle for next season and it was received with marked enthusiasm. Dances from Prince Igor and the Elgar Enigma Variations gave the program its exhilarating moments. Two concerts of a more popular type, one at the University of Washington using local soloists (Elbert LeRoy Bellows, tenor, and Junior Rosen, violinist) and another at the Civic Auditorium, a request program with Francis J. Armstrong, violinist, as soloist, completed a musically successful season with credit going to Mr. Cameron for his efficient leadership of a steadily improving ensemble.

Music Clubs Contribute

Music clubs made valuable contributions to the month's music. Of special significance was the Schumann program of the Ladies' Musical Club, soloists being Alice Bogardus, soprano, and Vesta Muth Richards, pianist. Hungarian music submitted by Helen Louise Oles to the Seattle Musical Art Society with Siri Engmann Djos, violinist; Margaret Moss Hemion, soprano, and Mrs. Henning Carlson, pianist, assisting, was impressive. Seattle Music Study Club Chorus sang Ray Foster's The Castaways under the direction of Ruth Prior. DAVID SCHEETZ CRAIG

ROCHESTER PLAYERS IN FINAL CONCERT

Guy Fraser Harrison Conducts All-Beethoven Program with Noted Soloists

ROCHESTER, March 20.—The last concert by the Rochester Philharmonic for the season was given on March 7 at the Eastman Theatre with Guy Fraser Harrison conducting. The Rochester Civic Chorus and four soloists, Emily Roosevelt, soprano; Lillian Knowles, contralto; Dan Gridley, tenor, and Herbert Gould, bass, assisted. The program was devoted to Beethoven, including his Coriolanus Overture, the First and Ninth symphonies. The chorus sang with assurance and good tone, the quartet was impeccable and the orchestra encompassed the difficult score most creditably. The overture and the First Symphony were effectively played. Mr. Harrison is to be credited with a very worthwhile accomplishment, gratifyingly done.

A presentation of Bizet's Carmen, was given at the Eastman Theatre on Feb. 15 and 16 under the auspices of the Rochester Civic Music Association. Coe Glade, Mario Chamlee, Mary Craig, Armund Sjovik and Joseph Royer were the guest artists, the conductor and director, Guy Fraser Harrison; assistant musical director, Paul White; ballet mistress and choreographer, Ma-

rion Tefft; stage director, Nicholas Konraty; stage settings, Clarence Hill, and costumes, Alice Couch. Miss Glade sang Carmen, Mr. Chamlee, Don José; Joseph Royer, Escamillo; Mary Craig, Micaela; Armund Sjovik, Zuniga. The local singers included Phil Van Tassel, Nathan Emanuel, Doris Davidson, Inez Harvuot, Leroy Morlock and Edward Van Neil.

The Rochester Philharmonic, Sir Hamilton Harty conducting, gave recently at the Eastman Theatre, an all-Wagner program. The excerpts were drawn from eight music-dramas.

The Rochester Philharmonic played its last concert under the baton of Sir Hamilton Harty for this season on Feb. 21 at the Eastman Theatre. The program consisted of Dvorak's Carnival Overture, Tapiola by Sibelius, Funeral March from Hamlet by Berlioz, Richard Strauss's Don Juan and Sir Hamilton's own Irish Symphony. The audience particularly enjoyed the symphony and encored the conductor and orchestra most heartily at the close of the program.

The Gordon String Quartet was heard in a concert at Kilbourn Hall on Feb. 19. Lillian Horak, graduating senior in piano at the Eastman School of Music, was heard in a recital at Kilbourn Hall on Feb. 28.

MARY ERTZ WILL

MINNEAPOLIS FORCES PLAY MASTERWORKS

Gabrilowitsch Conducts in Lieu of Ormandy—Production of Faust Pleases

MINNEAPOLIS, March 20.—Ossip Gabrilowitsch, guest conductor, took over the baton of the Minneapolis Symphony while Eugene Ormandy was busy with guest engagements in the east. His two programs were evidence of a wise and balanced leadership, more philosophical and less vigorous than Ormandy's, but gratefully accepted for the contrast and perspective afforded.

Mr. Gabrilowitsch offered the Haydn C Major Symphony (of the Salomon series), Scriabin's Divine Poem, Debussy's Nuages and Fêtes and Rimsky-Korsakoff's Caprice Espagnol. The conductor's sense of design and logic was effective in everything except the Haydn symphony, which seemed rather pedantic. In all else, especially in the chaotic visions of Scriabin, his instinct for order and lucidity made the music an enlightening experience to concertgoers.

The Debussy works were glowingly done, the Nuages impressing by its smooth texture and delicate expression and the Fêtes given a sparkling brilliance. The concluding Caprice Espagnol was truly a virtuoso performance.

Popular Concert Pleases

For the "pop" concert two days later, the Detroit conductor chose a standard program: Tchaikovsky's Fifth Symphony, the overture to Schubert's Rosamunde and a group of Wagner numbers. Wholly delightful was the Schubert overture, while the Wagner excerpts,—the Prelude and Liebestod from Tristan, the Ride of the Valkyries and the overture to Tannhäuser were hewed into a bold tonal architecture.

Paul Lemay, assistant conductor of the orchestra, followed his happy custom of offering a novelty and led Deems Taylor's Circus Day and with an augmented orchestra, including three saxophones, gave a witty and graphic account of a visit to the big top.

The balance of Mr. Lemay's program included Nicolai's overture to The Merry Wives of Windsor, Moussorgsky's overture to Khovantchina, the Mozart G Minor Symphony and the overture to Lalo's Le Roi d'Ys.

A splendid production of Faust was given by the St. Paul Civic Opera association and again proved the combined showmanship and musical skill represented by Beatrice L. Thurston, stage director, and Thure W. Fredrickson, conductor. Principal roles were well sung by Clementine Gifford, as Marguerite, and William Lee as Faust. Donn Clayton made a sinister and dynamic Mephistopheles and Adair McRae Roberts was a capital Martha. Ballet scenes, arranged by Marie Rothfuss, were exceptionally good.

The Paris instrumental quintet made a notable visit to the People's church under the auspices of the St. Paul Civic Music Association.

JOHN K. SHERMAN

Humphrey Work Performed in Paris

Boston, March 20.—Homer Humphrey's Finale in C was given on Feb. 3 in Paris at the church of St. Eustache. Mr. Humphrey is organist of the Second Church in Boston and is a member of the faculty of the New England Conservatory of Music. The work was written in 1907 for presentation at a recital in Jordan Hall.



Dear Musical America:

Can it be true? I fear it is. Philadelphia is not to continue giving a series of operatic performances, in connection with the Philadelphia Orchestra's concerts after this season is over. The reason? I didn't ask. But I understand the decision has been made. Doubtless a big deficit.

Of course, if you spend a lot of money on a scenic job, as was done in the case of Iphigenia, you'll run behind and spoil it all for everybody. This was unnecessary.

One of my best imps dropped in at the Friday performance of Mozart's Marriage of Figaro on May 15 and had such an enjoyable afternoon. It wasn't just enjoyable, said he; it was superbly done. Fritz Reiner again demonstrated his positive genius as an opera conductor and the skilled players tossed off this delectable music with breathtaking and fastidious taste, achieving exactly what Reiner had shown them he wanted. He also played the harpsichord for the recitatives.

The sets, planned by Dr. Herbert Graf, who was again the able stage director of the performance, were modest but tasteful and entirely in the spirit.

And now for the singing:

Not in some time have we heard a Susanna to compare with our own Josephine Antoine, who gave a performance worthy of any opera house in the world, no matter how important. She charmed us vocally as she did with her natural and unaffected acting, and the merry twinkle of her eye. Julius Huehn was splendid as the Count Almaviva, Dennis Noble a fetching Figaro, both in voice and song. These were the best in the cast, though Eugene Loewenthal deserves a word for his droll presentation of the gardener, Antonio.

I almost forgot. It was sung in a new English translation by Edward J. Dent, an excellent one. Most of the principals enunciated clearly and the audience—an American one, ye know, in a most American city—although it had heard Figaro many times in Italian and German, finally, on this occasion, understood what it was all about, laughed heartily, got all the humor, in short, had a very good time.

Some day we will sing all our operas in English and then the big public, which today goes only to the movies, will attend opera, as it does in the majority of European countries.

A plan for a memorial to the late Franz Kneisel is announced by a committee headed by Edwin T. Rice of New York, one of the violinist's close friends for many years. It is to purchase a bust of Franz Kneisel, modeled by Henry H. Kitson, which has been highly praised by members of the Kneisel family and by many friends who have viewed it at the Kitson studio at Tyngham, Mass. After it has been cast in bronze, the plan is to present it to the Institute of Musical Art, where Mr. Kneisel was active for twenty-one seasons as head of the violin department.

Think of it! Kneisel has been dead nine years and as yet no memorial to him exists in New York. This is the Kneisel who laid the foundations for the appreciation of chamber music in this country, served as concertmaster of the Boston Symphony, and taught many of our finest violinists. What he did in the way of introducing new chamber music is virtually the record of all important compositions from 1890 on until his retirement. His taste was broad; that is, he introduced a Reger quartet at one concert and at the next the Ravel quartet. Yes, it was Kneisel who gave the first performance of this latter (now familiar) work. But it was something of a hard nut to crack when he brought it forward!

On the committee with Mr. Rice are Frank Damrosch, Rubin Goldmark and Walter W. Naumburg, who invite subscriptions, large or small, for the acquiring and placing of the Kneisel bust in the institution, of whose faculty he was so distinguished a member. Checks should be sent to Edwin T. Rice at 63 Wall Street, New York, who is acting as treasurer for the committee.

Musically minded folk have often wondered why the articles on musical topics appearing in *The American Mercury* were selected for publication at all, both in H. L. Mencken's days as its editorial boss and since. For the destructive note sounded by the Mr. Robinson who wrote the majority of the articles was so strong as to antagonize fairminded readers.

Almost out-Robinsoning Robinson, we find in the current *Mercury* an article about Walter Damrosch, that is in woe-fully bad taste. It is presented as having been written by one "Martin L. Gooddale," who is explained in the "Mercury Authors" page as a writer in Santa Fé, who is compiling a dictionary on American music.

There are some keen paragraphs in the article, to be sure, but the whole piece is so personal, so bitter, so unsportsmanlike, that it defeats itself. Walter Damrosch need not worry about an article of this kind. He has done a great piece of work in behalf of good music, has given some fifty years of service. What of it if he has been well remunerated? Is not the artist, as well as the laborer, worthy of his hire?

Such an article, in my opinion, not only does Dr. Damrosch no harm, but actually makes new friends for him. One thing is certain: it does the magazine which published it no good. It opens up the question again as to who chooses articles on music for *The American Mercury*. Why not get someone who knows the music world of today to offer advice on a department, which, to date, seems to have functioned pretty much in the dark?

That series of American sonatas for violin and piano now being given over Station WOR by Eddy Brown, assisted in many cases by the composer at the piano, is one of the good things in radio

this year. My compliments to Mr. Brown for his enthusiasm for the music of his countrymen.

Do you know what it means to work up, that is, prepare, all these sonatas? Mr. Brown, fortunately, is a quick study, but nevertheless, to learn a sonata a week and rehearse it is taxing. And remember, these sonatas by our composers are not straightforward melodic pieces like some of the classic works, such as Mozart, Haydn and the earlier Beethoven. By no means. They have violin parts that run all over the instrument, not always effectively written, and require the best kind of playing to make them sound.

I was glad to hear Mr. Brown play the Henry Holden Huss Sonata in G Minor on March 10 with the composer, who played the piano part admirably. Here is a sonata that has stood the test of time well. A work of beautiful materials and structure, it stands high in the list of American violin sonatas. I remember the great Ysaye playing it years ago at a recital at Carnegie Hall, probably the only American sonata performed by him. Mr. Huss has an equally fine second violin sonata in manuscript, and a lovely sonata for 'cello and piano, which I heard Boris Hambourg play with the composer a decade or more ago.

One of your readers in Cleveland writes me a letter in which he takes to task the music critics of that city. Strangely enough, he says that my remarks about the Cleveland music critics recently, in writing to you, encouraged him to write this letter to me. I can't see the connection, for, as I recall it, I praised the Cleveland critics and their reviews of Shostakovich's *Lady Macbeth*.

My correspondent seems to be particularly annoyed with Denoe Leedy and Herbert Elwell. He went so far as to send me a copy of his letter to Mr. Leedy, which I am sure Mr. Leedy had much too much sense to publish in his paper, the *Cleveland Press*. But there was one good thing in my correspondent's letter. He was taking Mr. Leedy to task for what he thought was over-praise of a performer in Brahms.

Mr. Leedy, who is an excellent musician as well as a reviewer, in all likelihood knows good Brahms when he hears it. But I liked my correspondent's remark, in connection with his complaint, to the effect that "it might be well to remember that no conductor is more important than the music he plays."

Dear correspondent, I am very grateful to you for putting that so nicely. I dedicate it humbly to all conductors who, from time to time, seem to forget all about the composer.

As the Italians say, *Se non è vero, è ben trovato*, so I give the following for what it is worth. Someone has told me that the present Russian government holds the idea of royalty in such detestation that when an edition of Liszt's works was recently put out by that section which attends to education, containing his setting of Goethe's poem, *The King of Thulé*, the entire edition was ordered destroyed. Can you guess why? It was because the hero of the poem was a king! In the subsequent edition, the title of the song was changed to *The Old Man of Thulé*. And if that isn't carrying a principle almost to the limit, I don't know what is!

It just does seem as though I'd never get shut of Blandine Liszt Ollivier! After having my attention called to the

With Pen and Pencil



Werner Janssen Returned to the Podium of the New York Philharmonic-Symphony for Another Week of Concerts During One of Mr. Toscanini's Mid-Season Vacations

fact that the Mme. Ollivier who died last November was the second of that name and not the daughter of Liszt as the daily papers had stated, I got her successfully dead in 1862 and then made the mistake of locating St. Tropez, the place of her demise, in Switzerland instead of France. Those Liszt-D'Agoult children made trouble enough when they were alive! This one has certainly kept on making it for me, but with apologies to her ashes, I trust that the matter is cleared up finally and for all! Thanks to the splendid musician in Paris who called this to my attention.

An imp of mine who was at one of those arty dance evenings recently used his ears and was rewarded by the following pearl from the lady directly behind: "I'm getting very tired of seeing men whisking around in skirts or girls' pyjamas! A pair of pants would be a real pleasure!"

I heard a little story the other day that seems to prove that all is not caviar to the general, or maybe *vice versa*. A lady who is well known high up in radio circles and who entertains noted musicians frequently at her home, was in the midst of one of these soirées when the telephone rang.

"Will you please tell those people to stop making so much noise?" was the burden of the irate voice at the other end of the wire.

"Those people" were no less, so I'm told, than Josef Hofmann and Efrem Zimbalist, who were amusing themselves and delighting the lady's guests by a little friendly sonata playing.

Ah, well, what's caviar to some of us is probably just so much salty jam to others, sighs your

Mephisto

CHICAGO HAS BUSY CONCERT FORTNIGHT

Opéra-Comique, Ballet, Women's Orchestra and Many Recitalists Appear

CHICAGO, March 20.—The New York Opéra-Comique opened a two weeks' engagement at the Auditorium on March 18 with Offenbach's *La Vie Parisienne*. A brilliant audience applauded an attractive production with the leading roles taken by Natalie Bodanskaya, Walter Benedick, Isabelle Allen, Charles Massinger, Kurt Brownell, Mary Hopple, Frederick Tilberg, Walter Leary, George Leach and Benjamin Wilensky. Ernest Knoch conducted.

The Ballet Russe returned to the Auditorium on March 8, 9 and 10. Large audiences attended the five performances. Works new to Chicago were *Jardin Publique* with music by Vladimir Dukelsky and *Le Bal* to a score by Vittorio Rieti. Other ballets presented included *Concurrence*, *Aurora's Wedding*, *Boutique Fantasque*, *Union Pacific*, *Three Cornered Hat* and *Blue Danube*.

The Woman's Symphony, under Ebba Sundstrom, gave its fifth concert of the season at the Studebaker Theatre on March 10. Orchestral numbers consisted of Goldmark's *Overture In Springtime*, Bach's *Toccata and Fugue in D Minor* transcribed by the Chicago cellist, Adolph Hoffmann, Debussy's *Petite Suite* and the dances from *Prince Igor*. The two soloists were chosen after competitions conducted by the Society of American Musicians. Leonid Hambro, young pianist, gave a technically complete and musically well-balanced account of the first movement of Beethoven's *Concerto in C Minor*, using the cadenza of Mrs. H. H. A. Beach. Marshall Sosson, violinist, displayed fine technique and excellent tone in his second and third movements of Bruch's *Concerto in G Minor*.

Four Pianists Heard

Vladimir Horowitz played to his customary large public at his first recital of the season at Orchestra Hall on March 10. His diverse program augmented with favorite encores included the Bach-Busoni Organ Prelude and Fugue in D, two Scarlatti sonatas, Schumann's *Humoresque*, Brahms's *Variations on a Theme by Paganini*.

Ruth Slenczynski gave her second recital here in Orchestra Hall on March 18. Her program included Chopin's B Flat Minor Sonata, Mendelssohn's *Rondo Capriccioso*, the Paganini-Liszt A Minor Variations and *La Campanella*, and Chopin's *Revolutionary Etude*.

Heniot Levy, Chicago pianist, teacher and composer, offered a comprehensive program at his annual recital in Kimball Hall on March 18: Beethoven's Sonata, Op. 109, Bach-Busoni Chaconne and Chopin's Fourth Ballade, B flat Minor Sonata, and twelve etudes, Op. 25. Seven of the recitalist's own compositions, and a Schulze-Evler arrangement of the *Blue Danube*. Mr. Levy's interpretation of this varied list was at all times scholarly and in admirable musical taste. Mr. Levy possesses a fine structural sense, and a technique equal to all exigencies. An audience of many admirers demanded numerous additions to the program.

Beatrice Epstein, pianist, disclosed uncommon attainments in a recital at Kimball Hall on March 4. Brilliant technic and evidences of musical indi-

Sings at White House



Amri Galli-Campi Will Sing at the Women's Press Club Convention in Washington

Amri Galli-Campi, soprano, appeared in a musicale in the East Room of the White House, Washington, D. C., on March 12. Upon the recommendation of Mrs. Franklin D. Roosevelt, Miss Galli-Campi has been engaged as soloist for the annual convention of the Women's Press Club to be held in Washington on March 30. As is customary, Mrs. Roosevelt and wives of the cabinet members will be among the guests.

viduality were observed in a program listing Schumann's *Symphonic Etudes*, nine Chopin preludes, Franck's *Prelude Chorale* and Fugue and shorter works.

A series of popular primed concerts was initiated at the Jewish People's Institute with a joint recital by Ernestine Schumann-Heink and Sara Levee, pianist. The second program was given by Tomford Harris, pianist, and the third by Hans Hess, cellist. Elizabeth Van Pelt, pianist and Bernard Van Hefte, tenor, gave a joint recital in Kimball Hall on March 13. The Civic Woodwind ensemble, consisting of members of the Civic Orchestra, presented a highly attractive program of unusual music at the Central Y. M. C. A. College on March 3. A diverting list of music excellently played, included a quintet by Edgard Moritz, three pieces by Jacques Ibert short pieces by Pirani, Maganini and Huguenin as well as various solos and duets.

Carola Goya assisted by Beatrice Burford, harpist, and Norman Secon, pianist, gave a program of Spanish dances at Orchestra Hall on March 3. Zinaida Nicolina gave a program of songs in costume at Curtis Hall on March 1.

MARGIE McLEOD

Haensel and Jones to Manage Elizabeth Wysor

Elizabeth Wysor, contralto, has recently arranged with Haensel and Jones to manage her musical activities. Miss Wysor has studied with the Juilliard Graduate School and in Munich with Paul Bender. Since returning to this country she has been engaged in extensive study with Margaret Matzenauer. She has a large repertory in various languages of operas, oratorios and songs and has specialized in Wagnerian roles.

PHILADELPHIA LWD PROJECT ABANDONED

Activities of City Symphony Under Rich Brought to Temporary End

PHILADELPHIA, March 20.—The City Symphony, major unit of the LWD music project, gave the last concert of its winter series of two weekly programs on March 3 in Irvine Auditorium of the University of Pennsylvania. Dr. Thaddeus Rich conducted the following program:

Overture to <i>Alceste</i>	Gluck
London Symphony	Haydn
Eight Russian Folk-tunes	Liadoff
Les Preludes	Liszt

Exhaustion of funds allotted brought to a temporary conclusion the excellent work accomplished by the LWD music project, which has given employment to more than 2,000 idle musicians. The Symphony had reached full scale proportions with a personnel of ninety and through its frequent concerts over a period of nearly two years, and its numerous rehearsals had attained tonal solidarity, and keen receptivity to direction. These admirable qualities were revealed in the joyousness and melody of the Haydn, the tragic quality of the Gluck, the enchanting tunefulness of the Liadoff orchestrations and the vigor of the Liszt.

The Italo-American Orchestra, Guglielmo Sabatini, conductor, gave its second program on Feb. 17 in the ballroom of the Stephen Girard Hotel. In accordance with his established custom, Mr. Sabatini gave two works hitherto unheard in this city. The first was the *Scherzo* by Otto Müller, a Philadelphia composer, who has done some interesting things, but none of more musical merit intrinsically, or more cleverness in structure and orchestration. A *Preludio-Intermezzo* of Pergolesi, skilfully orchestrated by Mr. Sabatini, was the other novelty and it proved to be of real interest. The symphony was the *Schubert Unfinished*. Other numbers were Cherubini's spirited overture to *Anacreon*, a *Siciliana e Giga*, by Marco Enrico Bossi, played in commemoration of the tenth anniversary of the composer's death, and the *Rienzi Overture*, sonorously delivered.

Chamber Orchestra Heard

The Philadelphia Chamber Orchestra and Composers' Laboratory was heard in its second program of the season on Feb. 28 in the Ethical Culture Auditorium. Isadore Freed was the conductor. The program was unhackneyed and indeed, rather featured "first performances." Of special interest were a group of well devised songs by Tibor Serly, which Judith Litante sang with excellent exposition of their content. The *Nocturne* of Henrietta Engelsberg was too protracted for its material, while the *Symphony No. 1* of William Boyle went to the other extreme of unusual brevity. Madame Noy, setting by Arthur Bliss, of a poem of no special value, was sung by Miss Litante. Jennie Robinor, talented young pianist, had the solo part in Ernest Bloch's *Four Episodes*. Other works were a transcription of a Frescobaldi *Passacaglia* and several movements of a *Scarlatti suite*.

The Women's Symphony, J. W. F. Leman, conductor, was heard in its third of six popular programs, on Feb. 28 in Bethany auditorium. The group offered the overture to Thomas's *Le Cid*, Saint-Saëns *Prelude to The Deluge*, with Helen Rowley, concert-

master, doing fine work in the solo part; The Procession from Gounod's *Queen of Sheba* and the second movement of Tchaikovsky's *Fourth Symphony*. George Masmanian, tenor, was heard in *Il Mio Tesoro* from Don Giovanni.

The Orpheus Club offered the second program of its sixty-third season on Feb. 20 in the Academy of Music. Alberto Bimboni conducted. The club sings with a fine balance of tone and variety of nuance. The opening old Dutch folk song and the concluding old German melody, *Ye Watchers and Ye Holy Ones*, were among the most fascinating items of the long list. Of unusual interest, too, were Vene's *White and Red* and Lovell's *Boy in Blue*. Three transcriptions for voice were more ambitious, the *Light of Dawning*, based on the second movement of Tchaikovsky's *Fifth Symphony*; *Oh, Light, Gracious Glow*, based on the *Huldigungsmarsch* from Grieg's *Sigurd Jorsalfar*, and a Massenet melody. The soloist was Kenneth Kennedy, a member of the first tenor section, who was much applauded in two groups, featuring German, and French and English songs.

BROOKLYN EVENTS AT SEASONAL APEX

Horowitz Is Guest in Downes's Series—Flagstad Sings Initial Elsa

BROOKLYN, March 20.—Piano music of the Nineteenth and early Twentieth centuries, with Vladimir Horowitz as soloist, was the subject of Olin Downes's thirteenth lecture-recital under Institute auspices at the Academy of Music on March 6. It was the brilliant Russian pianist's first New York appearance this season and his powers were undiminished as he convincingly displayed in such works as the Schumann *Toccata* and Brahms's *Paganini Variations*, Chopin, Debussy and Stravinsky were also represented on the program. Mr. Horowitz's superlative virtuosity and sensitive musicianship were richly in evidence. Mr. Downes's comments added to the interest of the occasion.

Flagstad Sings Elsa

Kirsten Flagstad made her first Brooklyn appearance at the Academy on March 6 in *Lohengrin*, this being her initial assumption of the role of Elsa in America. Her exquisite singing and superbly individualized conception won immediate recognition from a large audience. Other notable artists in the cast were Lauritz Melchior, Karin Branzell, Gustav Schützendorf and Ludwig Hoffmann. Artur Bodanzky conducted. The Metropolitan Opera Association's preceding borough visit on Feb. 26 presented Lily Pons in *Lucia di Lammermoor*, with Tito Schipa, Giuseppe De Luca, Virgilio Lazzari, Elda Vettori, Alfio Tedesco and Max Altglass. Vincenzo Bellezza conducted.

The Boston Symphony's fourth concert was on March 1. Dr. Koussevitzky's program included the Steinberg arrangement of C. P. E. Bach's *D Minor Concerto*, Brahms's *Variations on a Theme by Haydn*, and Richard Strauss's *Also Sprach Zarathustra*. It was an evening of interpretative revelations.

Anthony Pesci, tenor, assisted by Clarice Holzhalt, soprano, with Morris Shoenborger at the piano as accompanist, appeared in recital at the Academy's Music Hall on March 12.

FELIX DEYO

Damrosch to Mark Golden Jubilee in Gala Event

To Lead Acts of Fidelio and Meistersinger at Invitation of Metropolitan Opera in Celebration of His 50th Year as Conductor—All-American Cast for Wagner Work, Which Will Be Sung in English—Dean of Conductors Discusses Several Aspects of an Anniversary

WHEN, on April 12, the Golden Jubilee performance in honor of the fiftieth anniversary of Dr. Walter Damrosch as a conductor is held in the Metropolitan Opera under Metropolitan Opera auspices, it will celebrate several cherished ideas of the veteran musician as well. One is his belief that Beethoven's *Fidelio* and Wagner's *Die Meistersinger* are two of the greatest operas ever written.

"It was *Fidelio* that made me realize that I was no good as an opera impresario," Dr. Damrosch said laughingly, in discussing the jubilee with a member of the staff of *MUSICAL AMERICA*. "I always loved it so much that I would conduct it whenever possible—and sometimes when I should not have, from the box office point of view—on my tours with the Damrosch Opera Company many years ago. Audiences did not share my affection, and stayed away too often.

"And *Meistersinger*, I believe, will be the work that endures longest among Wagner's masterpieces. It has everything—glorious music, romance, humor, pathos, drama and a profound philosophy. Therefore, when the invitation from Cornelius N. Bliss, as the head of a Metropolitan committee came to me for this jubilee, I knew immediately what works I wanted to give. I shall conduct the dungeon scene from Beethoven's great work—the most beautiful scene in the opera, which, in my opinion



Hausler
Dr. Walter Damrosch Rehearses Part of the Cast for His Presentation in English of the Third Act of *Meistersinger* in His Forthcoming Golden Jubilee at the Metropolitan Opera; Lawrence Tibbett, the Hans Sachs; Helen Jepson, the Eva; George Meader, the David (Left), and John Barclay, the Beckmesser (Right)

rivals in its emotional intensity and expression of that quality through wonderful music, anything of Wagner. Then I shall play the Third Leonore Overture immediately following the scene, as has been the custom.

"For the third act of *Meistersinger* which we shall present, I shall realize an old dream of mine—to have hundreds of people on the stage to sing that marvelous final scene—the choruses of the Metropolitan, the Art of Musical Russia company and the Oratorio Society. The members of the latter, by the way, are tremendously excited over the occasion. And do you know, I believe I am the only former member of the Society who sang with my father, Leopold Damrosch,

who was the founder of the society."

Another idea which has been dear to Dr. Damrosch is that of opera in English, and for this performance he has prepared a translation of the third act of *Meistersinger* which will be sung by an all-American cast. Which brings up still another cause which Dr. Damrosch has championed—that of the American singer.

"Master"—Not "Meister"—Singers

"I wanted native singers to do this performance," he said. "So we have the beloved Lawrence Tibbett as Hans Sachs, the charming new Metropolitan soprano, Helen Jepson, for the Eva, and Richard Crooks for the Walter. I take

a special fatherly interest in Richard Crooks, for several years ago, when he was merely a promising young singer instead of the stellar Metropolitan tenor he is today, I heard him sing and engaged him immediately to do an act from *Siegfried* in one of my New York Symphony concerts. So it is a pleasure to have him for this Wagnerian performance—as it is to have those other fine singers, Edwina Eustis for the Magdalene, John Barclay, who does an excellent Beckmesser, George Meader for the David and Frederic Baer for the Pogner. None of them has ever sung *Meistersinger* before, so it should be very interesting.

"There are two Americans in my *Fidelio* cast as well, John Gurney as Don Pizarro and Alden Edkins as Rocco. Lauritz Melchior will be my Florestan and Dorothee Manski, Leonore. I am very happy to have the co-operation of these splendid singers."

Great interest has been evinced in this jubilee performance. Congratulations have been received from all over the country, where committees are being formed to participate locally in the anniversary of the noted conductor. All of the major symphony orchestras have indicated that they are to take part in some commemoration.

Another mark of respect and affection for the dean of American conductors is being shown by Scribners, who published Dr. Damrosch's memoirs, *My Musical Life*, several years ago. A special limited edition is being printed, with a foreword by Deems Taylor, and some new illustrations. Dr. Damrosch is to autograph several hundred copies.

"I shall have a bad case of writer's cramp, I am sure," he laughed. "But then, one so seldom has a fiftieth anniversary that it is more than worth a few stiffened fingers."

Dr. Damrosch will donate the proceedings of the Metropolitan performance to the Musicians Emergency Fund.

F. Q. E.

Bach-Handel-Schütz Festival Under Way in German Music Centres

Handel's *Arminio*, in Revised Version, Given by Leipzig Opera for First Time in Germany—Berlin Festivities Begin with *Acis and Galathea* and *Messiah*—Guest Conductors with Philharmonic

By GERALDINE DE COURCY

BERLIN, March 15.—The Handel-Bach-Schütz Festival, which is to engage the attention of German musical circles until the end of June, is a nationwide activity which is to do homage to the three composers and at the same time demonstrate the spirit of national at-oneness which is one of the most potent slogans of the new regime. Every community having even the remotest connections with one of the three musicians is therefore expected to do its part in a way that will emphasize the association while the larger cities are to keep the festival ball rolling by the presentation of works requiring greater and more experienced artistic machinery.

On Feb. 23, the 250th anniversary of Handel's birth, the Leipzig Opera gave the first performance in Germany of

the composer's *Arminio* which had been considerably revised under the new title of *Arminius und Thusnelda*. The revisers, Prof. Hans Joachim Moser and Dr. Max Seiffert, gave their best efforts to a German translation of the Italian text by Dr. Moser, a slight alteration in the denouement in the interest of greater dramatic effect, a more or less complete revision of the thorough bass and a general pruning of the baroque elaborations. The charming work made a very deep impression on the audience.

Festivities were begun in Berlin by Prof. Georg Schumann at the Singakademie with a performance of Handel's English pastoral, *Acis and Galathea*, framed between the famous Jubilate and the Coronation Anthem. The works were given by the Singakademie Chorus in conjunction with the Philharmonic Orchestra and four excellent soloists, Helene Fahrni, Margarete Roll, Heinz Martin and Albert Fischer, which guaranteed the requisite technical proficiency. The two anthems are almost unknown in Germany and when they are given, as on this occasion, they demonstrate anew how foreign the spirit of English religious music is to the average German musician. They were splendidly executed in spite of the miserable German translation with which they are

saddled, which in itself is sufficient evidence of the lack of interest they inspire. The text is usually the first point of attack in any revision or revival.

Kittel Gives *Messiah*

A few days later, Bruno Kittel's famous chorus followed with the *Messiah* which was to have been Furtwängler's contribution to the fete. Kittel's willingness to assume the orchestral leadership of his own forces saved the day for Handel and for the first time in Berlin concert history, brought the audience to their feet during the singing of the Hallelujah Chorus, which seemed to strike many of the Berliners as a novel proceeding. Kittel, like Furtwängler, used the Mozart orchestration and made numerous cuts, particularly in the solo numbers. But it was an excellent performance, even though at times it seemed uncomfortably vivacious for the singers. The soloists were Heinz Martin, Wilhelm Strienz (a gifted pupil of Louis Bachner), Mia Peltenburg and the American contralto, Eleanor Schlosshauer, who did the most distinguished work of the four from the viewpoint of the Anglo-Saxon conception of oratorio style.

At a special Handel concert of the

Philharmonic Orchestra under Georg Schumann, the program included the Concerto Grosso in D Minor, the first of the organ concertos with Fritz Heitmann, organist of the Berlin Protestant Cathedral as soloist, the *Feuermusik* and Schumann's own variations on the Handel *Grobschmied* theme.

Seat holders for the Furtwängler Philharmonic series who were not inclined to bestow their patronage on concerts that had lost the glamour of artistic and social distinction were refunded their subscriptions. And with this business formality out of the way, the series has been resumed with the assistance of guest conductors, the seventh being conducted by Carl Schuricht and the eighth by Hermann Abendroth with Edwin Fischer as soloist. It was generally assumed that Clemens Krauss would take over the baton but he evidently sensed the inadvisability of entering the lists in a secondary role, particularly at this juncture. In fact he has been very little in evidence since his formal assumption of authority on Jan. 15. Erich Kleiber had two more concerts in his Philharmonic Series which he agreed to conduct out of consideration for the orchestra but he apparently decided to shake off the dust of the

(Continued on page 17)

Boston Enjoys Orchestral Works of Novelty Led by Koussevitzky

Sanromá Soloist with Symphony—Lazar Plays Own Concerto at Second Pair of Concerts—People's Symphony Heard in Two Notable Programs—Recitalists Are Active

BOSTON, March 20.—The fifth concert of the Tuesday series by the Boston Symphony on March 5 brought forward J. M. Sanromá, the talented young pianist of the orchestra, as soloist in the following program:

Symphony No. 7 in C.....Schubert
Concerto in A Minor, Op. 54.....Schumann
Mr. Sanromá
Academic Festival Overture, Op. 80. Brahms

Inasmuch as these Tuesday programs are restricted to the works of the composers listed, the concert was in many respects one of the most enjoyable of the series so far this season. It was essentially lyrical, despite the fact that many subtleties were overlooked by Dr.

Koussevitzky. In his enthusiasm for the dramatic elements of the symphony, for instance, climaxes were overplayed and each movement was broadened into a distinct unit, whereas each, so it seems to us, should be made an integral part of the whole, with a continuously mounting crescendo instead of a series of emotional outbursts. The audience, however, gave the performance prolonged and enthusiastic applause.

In the concerto there was too much of the conductor's impress upon the interpretation. We concede the fact that Mr. Sanromá is not at his brilliant best in music of this romantic-classic type, but he nevertheless could have played better had his instrument been fully recognized as a solo voice. There is a crystalline element in Mr. Sanromá's tone that is charming, but Schumann demands a warmth and depth which he has not yet succeeded in acquiring.

For the seventeenth pair of concerts on March 8-9 and in the Friday-Saturday series, Dr. Koussevitzky listed the following program, with Filip Lazár as piano soloist in his own composition:

Le Tombeau de Couperin.....Ravel
Daphnis et Chloé (First Suite).....Ravel
Concerto No. 3, Op. 23.....Filip Lazár
Mr. Lazár
(First time in the United States)
Symphony No. 7, Op. 105.....Sibelius
Daphnis et Chloé (Second Suite).....Ravel

Mr. Lazár's concerto was not an especially significant work. It is not, strictly speaking, a concerto at all, but a set of variations built upon a slender scale passage. The work abounds in a multiplicity of rhythms and time shifts, presenting difficulties in performance considerably out of proportion to its musical content. The listener is obliged to adjust himself to a homely angularity in thematic development, after which he may begin to sense a certain cleverness in the construction of the work. The performance of Le Tombeau de Couperin was of a brilliance impossible of duplication upon the piano for which the piece was originally written and the orchestra set a standard for imagery which most pianists might study with profit. The excerpts from Daphnis et Chloé could hardly have been given with greater delicacy, grace and fluency... a fine tribute from Dr. Koussevitzky to his eminent friend and colleague whose sixtieth anniversary coincided almost to a day with the vivid presentation of his work.

Notable programs have recently been given by Fabien Sevitzky and the People's Symphony in Jordan Hall. The ninth concert on March 3 had Howard Harrington, tenor, as soloist:

Overture to the Marriage of Figaro.....Mozart
Symphony in G Minor.....Mozart
Aria from Così fan tutte.....Mozart
Mr. Harrington
Imagery Suite.....Horace Johnson
(First time in Boston)
Deep Forest.....Mabel Daniels
Excerpts from Act III
Die Meistersinger.....Wagner
Mr. Harrington

Mr. Sevitzky's reading of the symphony was characterized by simplicity and good taste and won the complete approval of the audience. In the aria which followed, Mr. Harrington disclosed a voice of pleasant quality, but his interpretative power is undeveloped.

Mr. Johnson's suite is based upon three excerpts from the writings of Tagore and the three sections are subtitled Procession to India, Aparasa, and Urbasi. The work contains no musical chatter and reveals this American com-



Lipnitzky

Filip Lazár Recently Introduced His Piano Concerto with the Boston Symphony

poser as one well versed in the technique of effectively expressing a musical idea.

Miss Daniels, also an American, has recently orchestrated Deep Forest (originally for sinfonietta) for full orchestra. She has succeeded in evoking a mood for which the listener may supply his own mental portrait. The work is effective and was well received. Both Miss Daniels and Mr. Johnson were present at the concert.

In commemoration of the 250th anniversaries of Handel and Bach, Mr. Sevitzky and his orchestra devoted their tenth concert on March 10 to works of these composers. The soloists were Blanch Haskell, soprano; Mabel Pearson, contralto; Geo. M. Tinker, tenor; Edward Boucher, bass, and the Sevitzky Vocal Ensemble. The program:

Overture to Agrippina.....Handel
(First time in Boston)
Concerto Grosso in D.....Handel
Soloists: Messrs. MacDonald, Pacini, Stuntzner
Water Music.....Handel
Cantata, Schleicht, Spielende Wellen.....Bach
(First time in America)
Soloists and the ensemble
Chaconne.....Bach-Kramer

Mr. Sevitzky performed a genuine service to a Boston public when he offered the cantata. Warren Story Smith, noted music critic for the Boston Post, writes in his program notes that "it is so little known as to count as a musical curiosity." It does not reveal the master at the peak of his inventive genius, but it does contain some very fine contrapuntal writing and the choruses must surely have delighted Augustus III, King of Poland, for whose birthday celebration in 1734 the cantata was composed. It was sung at this concert in German and the entire performance reflected great credit upon Mr. Sevitzky and his associates in the project. The numbers by Handel served to emphasize the excellence of the various sections of the orchestra which played in top form.

In order to keep faith with his vow to include an American name on every program this season, Mr. Sevitzky used A. Walter Kramer's scholarly transcription of the Bach Chaconne for violin alone.

Many Recitals Given

Jordan Hall has also been host to various piano recitalists, these including John Gruber on March 1, who played Bach, Beethoven, Chopin and others; and Leo Litwin March 11 in a Bach-Liszt, Beethoven, Chopin and Ravel program. Violin recitals have been given by Frank Zecchino, fourteen-year-old protégé of the Massachusetts Federation of Music Clubs, in a taxing program which

Filip Lazár, Here for Concerts, Pleased with American Music Scene

Filip Lazár, noted pianist-composer of Roumanian birth and years of Leipzig training, now living in Paris, played on March 8 and 9 as soloist with the Boston Symphony, in his Piano Concerto, which received its American premiere under Serge Koussevitzky. He will appear in Detroit on March 29 at the invitation of Pro Musica in a recital of his own compositions comprising chamber music (for oboe, clarinet and bassoon) and piano works.

Mr. Lazár expressed delight with music in America, but commented good humoredly on the ever increasing difficulties put in the way of visiting European artists. "I had my invitation from the Boston Symphony a year ago," he said, "when the new labor department regulations made a special permit necessary, for which I, of course, applied and anxiously awaited the necessary papers. They arrived exactly fourteen days before the scheduled concert in Boston—barely in time to catch the last boat."

"To add to my anxiety, the steamer was delayed thirty hours by bad weather and we arrived on the sixth of March late at night, with a rehearsal on the seventh and the first concert on the eighth!"

revealed uncommon talent, and Ruth Posselt on March 13, young Boston girl returning after a successful European tour.

A charming concert was given by members of the faculty of the New England Conservatory of Music on March 12 in George Brown Hall, open to the public without charge. The program included Lotti's Sonata for flute, viola da gamba and harp; Brahms's Trio for piano, clarinet and 'cello; Three Pieces for flute, clarinet and bassoon by Piston; Haydn's Divertissement for viola da gamba and harp; Couperin's Echoes and Musette and Prudent's Tambourin for flute, viola da gamba and harp. The artists were Georges Laurent, flute; Victor Polatschek, clarinet; Abdon Laus, bassoon; Alfred Zighera, viola da gamba; Bernard Zighera, harp, and J. M. Sanromá, piano.

The final concert of the Boston Morning Musicales on March 13 was given by Richard Crooks, tenor, before a capacity audience. Frank La Forge played discriminating accompaniments.

GRACE MAY STUTSMAN

Robert O'Connor Plays Old Music in Boston Recital

BOSTON, March 20.—Outstanding among recent recitals was that of Robert O'Connor, pianist, who appeared in Jordan Hall on the evening of March 12. He was heartily applauded for his finished and discerning playing of a program that contained some unusual old music as well as favorite compositions by Chopin and Debussy. Mr. O'Connor opened his recital with a transcription by I. Philipp of an organ concerto by Friedmann Bach and followed this with other adaptations by Philipp of old airs and dances by Vinci, Pasquini, Milanesi and Giovanni. Particularly admired was his performance of the Busoni arrangement of the Bach Chaconne. Four Chopin and five Debussy compositions gave diversity to the second part of a well-known list.

Bizet's opera, The Pearl Fishers, has recently been revived at the Théâtre de la Monnaie in Brussels after a number of years' absence from the repertoire.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



SCHIPA



RETHBERG



MENUHIN



MARTINI



FRANTZ



GLADE

MANAGEMENT

Evans & Salter

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ARTISTS SEEN ON TOUR AND IN LEISURE HOURS



Artur Rodzinski, Conductor of the Cleveland Orchestra, Examines the Interpretative Painting by Sergei Soudeikine of Stravinsky's *Sacre du Printemps* Which Was Brought to Cleveland by Halle's Steinway Hall and Hung in Severance Hall on the Occasion of the Cleveland Orchestra's First Performance of Stravinsky's Ballet Music



Dr. Josef Hofmann, Noted Pianist, (Left) with Mrs. Hofmann and David Talmage, Violinist, in Daytona Beach, Fla., Where Dr. Hofmann Appeared Recently in Concert



Left: Roy Harris; Hans Kindler, Conductor of the National Symphony; Charles Vardell, Jr., and Randall Thompson Discuss the All-American Program Which Dr. Kindler Presented in Washington Recently. Works by Harris, Thompson and Vardell Were Features of the Concert



Right: The Members of the Aguilar Lute Quartet Meet Igor Stravinsky; Samuel Dushkin, Violinist, and Dr. Kall, Pianist, in Los Angeles. Mr. Stravinsky Has Promised to Write a Composition Especially for This Lute Ensemble



Left: Robert O'Connor, Pianist, at His Country Home at Siasconset, Nantucket, After His Recent Boston Recital



Right: Mr. and Mrs. Ernest Carter Revisit the Scene of Mr. Carter's Romantic Opera Comique, *The Blond Madonna* or *The Fiesta of Santa Barbara*, Successfully Produced by the New York Opéra-Comique Three Seasons Ago. After a Short Vacation in California They Will Return to New York Early in April

Orchestral Concerts Show Wide Diversity in Fortnight

Toscanini's Brahms Cycle Continues with Requiem, Rethberg and Schorr, Soloists, and Horowitz Plays First Concerto—Gertrud Hrdliczka Makes Debut as Conductor in Town Hall—Antonia Brico Leads First Subscription Concert of Women's Symphony—Barzin Plays a New Work by Boris Koutzen and Has Frank Sheridan as Soloist—Gabilowitsch in Fourth of Concerto Series—Philharmonic-Symphony Children's Concerts Feature an Opera and Give Final Program

AN unusual flavor was given the fortnight's orchestral concerts in Manhattan by the appearance of two women conductors—Gertrud Hrdliczka, from Vienna, who led an orchestra of sixty-five in the Town Hall for her first appearance on the formal concert platform, and Antonia Brico, who presided over her Women's Symphony Orchestra for its first public concert.

The Brahms Cycle continued under Toscanini with two outstanding programs, and the children's wing of Philharmonic-Symphony audiences heard Rimsky-Korsakoff's Snegourochka, given in conjunction with the Art of Musical Russia, Inc., and attended the final program of the season to see Lawrence Tibbett award prizes.

Toscanini Gives Brahms Requiem

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloists, Elisabeth Rethberg, soprano; Friedrich Schorr, baritone. Assisted by the Schola Cantorum of New York, Hugh Ross, conductor. Carnegie Hall, March 7, evening:

Brahms Cycle—III

A German Requiem, Op. 45, for Soli, Chorus and Orchestra

In his Brahms Cycle, Signor Toscanini included for the first time this most important choral work, anticipated eagerly by the adoring multitude, which finds all that he does to its liking. It must have been the great conductor's first performance of the work in his career, for he seemed to have penetrated only partially its real spirit.

The Brahms Requiem is, of course, not the requiem mass with which Signor Toscanini is most familiar, namely, the Catholic mass for the dead. Thus the simplicity of several of its sections eluded him completely. Even that might be forgiven, had he not chosen, through his inexperience with this music, to overdramatize whole portions of it, giving them the fiery character of a Verdi Requiem (which he knows so well and does so superbly). An example of this was to be found in his rigid pronouncement of the glorious chorus, Behold, All Flesh Is as the Grass, in which he built up the orchestral interlude, following the chorus's first utterance, to a mighty, Verdian fortissimo, over-accented and bombastic, with pounding tympani. It was all very "effective" and pleased those who



de Guelldre

Elisabeth Rethberg, Who Was Soprano Soloist in the Brahms Requiem Under Toscanini

know the Brahms Requiem as little as he does, but it was not Brahms.

Similarly in the soprano solo, Ye Now Are Sorrowful, he, again through his inexperience, interpreted Brahms's indication, "Solo" in the cello part on the return of the first section, to mean one solo cello, whereas Brahms by the word Solo, placed in the woodwinds and at this point referred to in the cellos, intended only that the phrases so marked be given prominence. There were places, too, where orchestra and chorus were badly co-ordinated—in the third section, at the chorus's. But the Righteous Souls Are in the Hand of God, chorus and orchestra were almost apart for something like six measures!—and the dynamics in the middle portion of How Lovely Is Thy Dwelling Place, were altered and made stentorian, instead of firmly voiced.

Mme. Rethberg sang her solo with great beauty of voice and tenderness. The important baritone solo was badly given by Mr. Schorr, who was unable to cope with its demands for upper tones. These he sang with an open, strained and unpleasant

quality that marred the passages in question.

The chorus, after singing under the pitch during the first moments of the work, did much admirable singing, reflecting credit on Mr. Ross's training. At the close Signor Toscanini brought him out to share in the applause. How little Brahms's Requiem is known by a Philharmonic audience was demonstrated by the ovations given Signor Toscanini. It was probably the least convincing performance of this masterpiece heard in New York in many a day, certainly the most un-Brahmsian! The Requiem was repeated on the following Friday and Sunday afternoons. A.

Gabilowitsch Plays Brahms with Barzin Orchestra

National Orchestral Association, Leon Barzin conductor. Soloist, Ossip Gabilowitsch, pianist. Town Hall, March 9, afternoon:

Brahms Program

Concerto in D Minor, Op. 15

Concerto in B Flat Op. 83

Mr. Gabilowitsch

In line with the monumental programs he has set for himself, Mr. Gabilowitsch continued the series showing the development of the piano concerto with the two



Denecke

great works of Brahms, so different from each other, yet twin peaks in the literature and in musical greatness. It was an arduous task, well and lovingly performed.

Mr. Gabilowitsch has been associated more particularly with the B Flat, and it was in this that both he and the orchestra excelled, although great moments came to pass also in the D Minor. However, although this rugged, storming work is more difficult of realization in spirit and performance for a youthful organization (written though it was by the younger Brahms), the orchestra played it very capably for the most part, and succeeded surprisingly often in penetrating into its restless moods of titanic grandeur. Mr. Gabilowitsch, of course, was his usual musical and poetic self, encompassing the heights and the gentler plains of the work with equal beauty. The concluding Rondo was perhaps the outstanding portion of the performance, played with clarity, precision and rhythmic vitality.

In the more sympathetic B Flat Concerto, the Andante and the final Allegro grazioso were the most grateful. Whatever logic dictates the broadening out of the opening horn theme in the first Allegro, it is not "score" logic, for the marking is Allegro non troppo from the very beginning.

The audience, capacity in size and enthusiasm, gave a full measure of approval for soloist, conductor and orchestra. Q.

Barzin Plays New Koutzen Work

National Orchestral Association, Leon Barzin, conductor. Soloists, Frank Sheridan, pianist; Sterling Hunkins, 'cellist; Mortimer Rapfogel, flute; Otto Slavsky, clarinet; James Dickie, bassoon; Dave

Rattner, French horn; Mitchell Miller, English horn. Carnegie Hall, March 12, afternoon:

Overture to Don Giovanni.....Mozart

Concerto No. 5 in E Flat.....Beethoven

Mr. Sheridan

Concerto for Five Solo Instruments

and String Orchestra.....Boris Koutzen

(First performance)

Mr. Hunkins, Mr. Rapfogel, Mr. Slavsky,

Mr. Dickie, Mr. Rattner

Prelude to Act III of Tristan und Isolde

Wagner

Overture to Tannhäuser.....Wagner

Mr. Koutzen's one movement concerto, comprising a Recitativo, Passacaglia and Finale, is a work of somewhat variable quality and intent, but it disclosed once more considerable technique and inventiveness on the part of the composer. Opening with an ardent, and quite lovely discourse by the solo cello against sustained harmonies in the string choirs (which furnish the accompaniment throughout), there is to be found here very attractive continuous melody writing, harmonic structure of simplicity and distinction as well as some uncommon instrumental combinations including a most effective duet between the cello and the bassoon. But with the Passacaglia, the work thins out, begins to meander to the detriment of coherence and ends

abruptly without preparation. The sudden conclusion seemed to catch the audience with few definite reactions, but applause soon swelled, for composer and conductor. The Beethoven Concerto was in every (Continued on page 22)

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Progress of Our Audiences

AGREEMENT is never to be expected on the value of this or that new step for the wider dissemination of musical knowledge, or, for that matter, the extension of facilities for listening to music where the only "knowledge" involved is that of experience. There have been arguable objections, often based on sound esthetic considerations for those who already were initiates of the art, against the phonograph and the radio in turn, and against all those courses, classes, and other activities which can be grouped under the handy if overworked term of music appreciation.

There may be some benefit in taking stock, even though there is more that is intangible than tangible, in any effort to compare audiences today with those of twenty or thirty years ago. To go further back is to be confronted by an era so different as scarcely to provide a parallel. Conceivably, there was a higher level of general education and a more broadly cultured outlook in a few select audiences, such as those of the Boston Symphony concerts of pre-war days, than will be found at a typical symphony concert of today. Our audiences are more mixed in character, allowing, of course, for plenty of exceptions either way, than those of the eighteen-nineties. This, however, indicates, of itself, a wider base for the appeal of music in 1935.

A fairer basis for comparison is one that consigns to the past all thought of select audiences notable for general culture and looks back only to what may be regarded as the beginning of the present era of a more widespread popular interest in music. Certain facts seem evident as compared to twenty or thirty years ago. Many more persons know something, if only a little, about the music they hear. Far fewer must confess on a given occasion that this is a first opera, or a first sym-

MUSICAL AMERICA for March 25, 1935

phony for them. Many more have a smattering of information, even though it may not be altogether correct, about the composers, their lives, their periods, their works. There is in this little or nothing of scholarship. It is mostly common property. That is what makes it significant.

Some leaven, plainly, has been at work. There has been a change. There has been progress. The only conclusion that can be reached is that, in the main, those forces or agencies for the popularizing of music which have not gone unopposed by those whose chief concern has been artistic standards, have contributed something of what the propagandists have hoped for them. Undoubtedly the phonograph familiarized the public as never before with airs from the operas. It can now be seen that the radio, perhaps even more than the phonograph, has done a like service for the symphony. Something has greatly stimulated the sale of books on music, particularly those of an introductory character. Superficial as may be most of this reading, it has some bearing on listening.

There are no figures to prove the contention, often advanced, that there is less music study than there formerly was, as the result of the phonograph and the radio. One suspects that a federal census would show quite as many teachers of music today as at any time in the past. Certainly there are contestants enough whenever competitions are held for young artists. These contests, irrespective of whether they produce outstanding talent, undoubtedly play their part in making the country music-conscious. It is in this music-consciousness that the country undoubtedly has advanced.

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Personalities



Cosmo-Sileo

When Metro-Goldwyn-Mayer Gave a Reception in New York on March 11 for Nelson Eddy, Baritone, Whose Singing Film, *Naughty Marietta*, Has Just Opened in New York, Many Celebrities of Music and the Screen Were Present. With Mr. Eddy in the Top Row Are Shown Kathryn Meisle (Left) and Nina Morgana, Both of the Metropolitan Opera. Seated Are Alexander Smallens, Conductor, Rose Bampton and Frederick Jagel of the Metropolitan

Alfano—For his opera, *Cyrano de Bergerac*, upon which he is now at work, Franco Alfano is using a French text rather than an Italian translation. He says that Rostand's poetry gives him more inspiration than even the best Italian translation could do.

Chaliapin—Following a series of appearances at one of the principal theatres in Sofia, Feodor Chaliapin was notified, when he applied for his fee, that he would not be permitted to take any Bulgarian money out of the country. An arrangement was finally made by which the Russian bass was paid in valuable rugs.

Thibaud—In the dual capacity of conductor and violin soloist, Jacques Thibaud recently achieved a conspicuous success in Bordeaux. Under his baton Janine Andrade played the Mendelssohn Concerto and appeared with him in Bach's concerto for two violins.

Flagstad—One of the numerous forms of recognition of the outstanding abilities of Kirsten Flagstad is the name in her honor of a blossom at the recent New York Flower Show. It is a pink amaryllis and is known as the Flagstad. The Norse diva says that nothing in her life has made her so proud and so glad.

Respighi—In spite of the success of his opera, *The Sunken Bell*, founded upon Hauptmann's drama of the same name, Ottorino Respighi has rewritten the score and in its new form the work will be brought out in Zurich in the near future.

Witherspoon—A Napoleonic medal which Giulio Gatti-Casazza has had as a mascot for twenty-seven years was recently presented by him to Herbert Witherspoon, who will succeed him as general manager of the Metropolitan Opera Association at the close of the present season.

Gunsbourg—The Prince of Monaco has bestowed the ribbon of Commander of the Order of St. Charles upon Raoul Gunsbourg, who has been general manager of the Monte Carlo Opera for forty-two years.

Bartlett-Robertson—The English pianists, Ethel Bartlett and Rae Robertson, appeared at the White House for President and Mrs. Roosevelt and their guests at the Speaker's Dinner on Feb. 19.

What They Read Twenty Years Ago

In MUSICAL AMERICA for March, 1915



Twenty Years Ago, Emma Calvé, Noted Soprano, Was Arranging Lafayette "Kits" in the Lafayette Warehouse to Send French Soldiers. With Her Are Molly Pearson (Left), the Original Bunty in Bunty Pulls the Strings, and Dorothy Gilder

It's Twenty-four, now!

Strauss's Rosenkavalier, aided by its waltzes, will live as long as a musical comedy but not so long as The Mikado and not nearly so long as Tales of Hoffmann.

1915

Mozart Lives But Where Is Willy?

Willy Ferrero, now nine years old, is considered the greatest musical prodigy since Mozart.

1915

Artistic Atmosphere

A great deal of this so-called atmosphere in Paris, is an illusion of the mind's eye. Everything there is tentative even to a much greater degree than in America. Paris is afflicted with twenty different schools of art, music and literature.

1915

We Scorn the Gifts We Own

Geraldine Farrar was asked recently as to the importance of beauty to an opera singer. "It is an asset and an undoubted help," she answered, "but not a necessity."

1915

Poor Old Scriabin!

Scriabin's Poem of Fire created a sensation last Friday when it was heard at the regular concert of the Chicago Symphony under Frederick Stock. There were heard sibilant sounds mingled with the applause.

In Politics Also!

Puccini is strictly neutral. The composer declares he's unwilling to choose between French and Germans.

1915

I Wonder!

Pianists are much better morally than singers, was the theory recently advanced by Mme. Blankety Blank, pianist, in an interview. "They are too independent to have backers," she said.

1915

Perfidious Pianissimo

"Remember that society people cultivate the repression of the expression of all emotion, and hence the Schola Cantorum should not be expected to sing sufficiently loud to be heard beyond the first three rows."

1915

"To What Base Uses . . . etc."

Carolina White is singing in Vaudeville and the illustrious Calvé in a cabaret show. Dear! Dear! Dear! These are distressful times but we must all make a living!

1915

When the Last?

Max Reger's Variations and Fugue on a Theme by Mozart recently had its first performance at a Wiesbaden concert.

1915

Festivals in Germany

(Continued from page 11)

Prussian capital in its entirety because the first of the two was conducted by Leopold Reichwein.

First Leipzig Orchestra Visit

Among other leading orchestral events of the fortnight was the visit to Berlin of the Leipzig Gewandhaus Orchestra under Herman Abendroth which represented the first visit of the orchestra to Berlin in its century and a half of existence. The concert was in the nature of a charity concert for the benefit of the government's welfare work (Winterhilfe) and like every other worth-while musical event in Berlin these days was sold out for days in advance. Wilhelm Backhaus, the soloist of the evening, gave a brilliant performance of Schumann's piano concerto. The balance of

the program consisted of the Eroica and Reger's Böcklin suite.

Among the concerts of note, (which now are very few and far between), was the appearance of Frida Leider at one of the Sunday afternoon concerts in the Singakademie sponsored by the Kraft durch Freude organization. Mme. Leider sang the Wagner Wesendonck Lieder and a group of Brahms with all the consummate art that is characteristic of her

and made one regret the infrequency of her appearances in the concert hall. Louis Graveure's second recital in Beethoven Saal brought out an even greater and more enthusiastic audience than its predecessor. A charity concert in the rooms of the American Women's Club by Eleanor Schlosshauer had artistry and finish. She was assisted by Marta Linz, violinist, and Michael Raucheisen at the piano.

FEDERATION PLANS STUDENT CONTESTS

Schubert Memorial and Universal Films to Co-operate—Public Schools Factor in Meet

PHILADELPHIA, March 20.—The co-operation of the public schools will be an important factor in the American Music Festival and Nineteenth Biennial Convention of the National Federation of Music Clubs, to be held here on April 23 to 30. The board of education's contribution, which will be incorporated as a regular feature of the concert cycle, will consist of a festival in Convention Hall on the evening of April 24. This event will not only be synchronized with the Biennial, but it will also emphasize the 300th anniversary of secondary education in America and the 250th anniversary of the births of Bach and Handel.

The All-Philadelphia Senior High School Chorus and Orchestra, composed of 600 selected singers and 200 selected instrumentalists, will present a program. The Division of Physical and Health Education is co-operating and will offer esthetic and folk dances, accompanied by full orchestra. Dr. Edwin C. Broome, superintendent of the Philadelphia board of education, is chairman and a large committee of principals, headed by Dr. Holman White, is in charge. In addition to this performance and in connection with the Junior Groups active in the National Federation of Music Clubs, the public schools will also contribute to the convention week in a musical program to be played by a combined orchestra, selected from many elementary schools, and an elementary glee club from the Stevens School of Observation and Practice.

Another feature not previously listed in the convention's roster of activities during the festival week is the role to be played by Universal Film Exchanges, Carl Laemmle, president, in the contests for young musical artists. Heretofore these competitions, conducted by the Federation, of which Mrs. John Alexander Jardine is president, and by the Schubert Memorial, Inc., of which Ossip Gabrilowitsch is president and Olga Samaroff secretary, have provided for thousand-dollar awards and guarantees of professional appearances for winners in four classes: piano, violin, voice and opera voice. Such prizes will be given at the contests to be held in the Baptist Temple on the evening of April 26. But the screen now becomes significant through the Universal offer to give featured film roles to successful contestants in voice and opera voice.

Set Contest Requirements

The Federation, the Schubert Memorial and Universal will name judges for the national finals. Requirements for the voice competitors have been set by Frank La Forge, for voice; by Lawrence Tibbett for opera voice for men, and by Lucrezia Bori for opera voice for women. The judges, not yet announced for the finals, will be outstanding personalities in music. The preliminary contests of the young artists

have taken place biennially for twenty-two years and are now beginning in states and districts.

Mrs. Edward P. Linch, National Program Committee Chairman, announces the heads of the various local committees for the convention. The personnel of chairmen is as follows: Philadelphia Convention Committee, Mrs. Ella Olden Hartung, Mrs. Julia N. Williams; Hostess Committee, Mrs. Edward B. Garrigues; Tickets, Mrs. Frank Luckenbach; Contests, Mrs. Clara Barnes Abbott; Public School and Junior Demonstration, Dr. Frances Elliott Clark; Music and Religious Education, Mrs. Minerva Bennett; Transportation and Automobiles, Mrs. Otto Schoenhut; Registration, Mrs. William B. Oldenatt; Choral Group, Mrs. Maybelle Marston; Publicity, Mrs. W. L. Whitman; Information, Mrs. Frances H. Wade; Badges, Mrs. Nicholas Douthy; Breakfasts and Lunches, Mrs. B. F. Maschall; State Pageant, Mrs. Walter Knerr and Mrs. Jessie D. Ludlam; Junior Hospitality, Mrs. James A. Aiken, Jr.; Usher and Program, Mrs. John Becker; Painting, Mrs. David Allen Boone; State Department Display, Mrs. Harry A. Mackey; Radio Broadcasts, Mrs. Helen Pulaski Innes; Ensemble Groups, Mrs. Phillips Jenkins; Decoration, Mrs. C. S. Hagestick.

GUILD SPONSORS CONTEST

Master Piano-Teachers' Group Plans National Tournament

The Master Piano-Teachers' Guild Inc., was formed in 1929 for the purpose of sponsoring a national piano playing tournament as well as stimulating a revival of interest in the art of piano playing. It was originally known as the National Piano-Teachers' Guild. At a meeting of the directors on Feb. 21, the name was changed and the Guild was incorporated under the laws of New York State.

The first meeting of the chairmen of the New York committee of the National Piano Playing Tournament was held on March 7. Dr. A. Verne Westlake, Harriet A. Seymour, Virginia Ryan, Carl Roeder, Helen Colley, Hans Barth and E. L. Gunther were present. It was decided that the New York tournament would be held in Steinway Hall during the week of May 13 and that judges would be assigned from the New York area.

Irl Allison, formerly of Abilene, Texas, was elected president at a meeting of the board of directors held in New York on March 5. The other officers chosen are: Herman Irion, of Steinway & Sons, New York City, vice-president; Edwin L. Gunther, New York, secretary and treasurer, and Board of Directors: Walter Damrosch, Rudolph Ganz, Edwin Hughes, Carl M. Roeder, Max L. Swarthout, John Thompson, James Francis Cooke, George Fischer, W. Deane Preston, Jr., Gustave Schirmer, John F. Sengstack and Walter D. Solinger.

Metropolitan Span Brilliant as End of Season Nears

Wagner Cycle Ends with Meistersinger After a Parsifal Performance—Pelléas Re-enters Repertoire—Flagstad Sings First Elisabeth and Elsa — Mary Moore Makes Debut in Sunday Night Concert

AS the Metropolitan season draws to a close, performances bring even greater audiences to hear favorite operas and singers. Closing with *Die Meistersinger*, in which Lotte Lehmann sang *Eva*, the Wagner Matinee Cycle had a penultimate performance of *Parsifal* to attract a large throng. Lucrezia Bori and Edward Johnson gave their well-known portrayals in the season's first *Pelléas et Mélisande* and Kirsten Flagstad added two new impersonations of Wagnerian heroines in *Tannhäuser* and *Lohengrin*. Mary Moore, young American soprano, made her debut singing excerpts from *Lucia* and *Rigoletto* in a Sunday Night Concert. Many noted singers joined in the tribute to Giulio Gatti-Casazza, reviewed on another page, which took the form of a special bill on a Tuesday evening.

Linda di Chamounix Again

Linda di Chamounix was given its third performance of the season on the evening of March 6. Lily Pons made the most of the title role, which is one of her best, and was particularly effective in the *O luce di quest'anima*. Gladys Swarthout sang delightfully in the opening arias of the Savoyard minstrel; Richard Crooks was a handsome figure and in fine vocal condition as the Vicomte Charles, and Giuseppe De Luca gave an excellent portrayal of the outraged father. Admirable also were Elda Vettori as the mother, Pompilio Malatesta as the Marquis, and Giordano Paltrinieri as the Intendant. Ettore Panizza conducted.

Parsifal Enters Cycle

Presented for the second time this season, and for the first time in the annual Wagner cycle, *Parsifal* drew a capacity audience on the afternoon of March 7. The cast was the same as on the previous occasion with the exception of Emanuel List, who sang Gurnemanz in place of Ludwig Hofmann. Lauritz Melchior surpassed his previous interpretation of the title role especially in the third act, and he was in excellent voice throughout. Gertrude Kappel as Kundry, Friedrich Schorr as Amfortas, Gustav Schützendorf as Klingsor, and James Wolfe as Titirel gave their familiar characterizations. Mr. List also shone to best advantage in the third act, and Mme. Kappel was notable vocally in her darker and lower tones. All, including Artur Bodanzky, the conductor, were amply rewarded with applause after the second act.

The Third Madama Butterfly

Puccini's *Madama Butterfly* was sung for the third time this season on the evening of March 7, with Maria Müller again singing very beautifully in the title role. Giovanni Martinelli was an admirable Pinkerton, Richard Bonelli as Sharpless left nothing to be desired, Ina Bourskaya was Suzuki and Phradie Wells and Giordano Paltrinieri, Pompilio Malatesta, Paola Ananian, Paola Quintina and Millo Picco completed the cast. Pietro Cimara conducted in place of Vincenzo Bellezza who was indisposed.

Enter Pelléas et Mélisande

Debussy's *Pelléas et Mélisande* appeared in the repertoire on March 8 and attracted a big audience of those who like opera without arias or other set pieces. The performance was rather better than in recent years, though the work is too intimate for so large an auditorium. Miss Bori's *Mélisande* has some admirable qualities and Mr. Johnson's *Pelléas* remains one of his best characterizations. Unfortunately the Golaud of Mr. Pinza is too definitely an

Italian portrayal. Further, he sings this music as though it demanded beauty of voice, which he, of course, brings to it, instead of vocal coloring, imaginatively conceived. Mr. Rothier's *Arkel* is a superb performance, Mme. Bourskaya as Genevieve is adequate, as is Mr. Ananian as the Physician. Miss Dalossy is a capable enough Little Yniold. On this occasion she allowed herself to rant in the Italian manner, destroying the intention of Maeterlinck, which Debussy has so faithfully pictured in his music for her.

Mr. Hasselmans had his head in the



Carlo Edwards

score as usual and gave a heavy-handed performance. In spite of him the orchestra played its music better than it has in some time. Why not let one of the principal conductors preside over this masterpiece? It is worthy of the best efforts of the Metropolitan's best conductor, whoever he may be. He surely is not Mr. Hasselmans.

A Matinee Tristan

A capacity audience filled every seat and every foot of standing room on Saturday afternoon, March 9, for the performance of *Tristan und Isolde*, with Kirsten Flagstad as *Isolde*. The Norwegian soprano's glorious singing and sincere acting again charmed her hearers. Karin Branzell gave a magnificent performance of *Brangäne*, Lauritz Melchior was again a splendid *Tristan*, while Friedrich Schorr's *Kurwenal* left much to be desired. Ludwig Hofmann was a capable *King Mark*, Hans Clemens sang the *Sailor's* music beautifully also the *Shepherd*, Arnold Gabor repeated his inadequate *Melot* and James Wolfe was the *Steersman*. Mr. Bodanzky had a good day and made his orchestra play with far better results than we have known him to.

A Popular Rigoletto

The popular Saturday night performance on the evening of March 9 was Verdi's *Rigoletto*, sung for the fourth time this season. Frederick Jagel appeared as the Duke doing especially fine singing, Armando Borgioli was *Rigoletto* for the first time here and Lily Pons, in particularly fine voice, was *Gilda*. Gladys Swarthout

as *Maddalena* made much of a small role, Virgilio Lazzari sang *Sparafucile*, and in the smaller roles were Philine Falco, Elda Vettori, Paolina Tomisani and Alfredo Gandolfi, Millo Picco, Angelo Bada and Paolo Ananian. Vincenzo Bellezza conducted.

Scenes from Operas Given at Sunday Night Concert

A program of scenes from operas and favorite arias was given at the Sunday night concert on the evening of March 10. These included four excerpts from *La Traviata*, five from *Pagliacci*, three from *Andrea Chenier*, two from *Madama Butterfly* and single arias from *Salvator Rosa*, *Manon* and *Le Nozze di Figaro*. The orchestra, under Pierre Henrotte, played Massenet's *Phèdre* Overture and dances from *The Bartered Bride*. Virgilio Lazzari was the first singer, in the *Salvator Rosa* and *Figaro* arias and



Wide World
Mary Moore, Seen in Her Dressing Room After Her Debut in a Sunday Night Concert

superb rendition of the title role. Ettore Panizza conducted.

Meistersinger Ends Cycle

The Metropolitan's special Wagner cycle ended on the afternoon of March 14 with a performance of *Die Meistersinger* that brought several changes of cast, the most notable being the assumption by Lotte Lehmann of the role of *Eva*. Her impersonation of the Nuremberg *Fraülein* was an impetuous one, with much charm of personality and in the Quintet great beauty of voice, though elsewhere her singing was uneven. There was also a different Hans Sachs, Ludwig Hofmann taking over the role usually sung by Friedrich Schorr. He presented a picturesque figure, but the voice lacked the warmth and mellowness for much of the music. He had a big-voiced neighbor in the Pogner of Emanuel List and a singing apprentice of skill in the David of Hans Clemens. Karin Branzell's notable voice was rather wasted upon the role of *Magdalena*, which she sang for the first time this season.

The Walther was again Paul Althouse, who repeated his success of the earlier performances. Arnold Gabor "doubled" as Kothner and the Night Watchman and sang the music of the latter as admirably as he sang that of the former indifferently. Kothner requires a weightier voice and more of genuine characterization. Whatever the changes of cast, the widely admired Beckmesser of Gustav Schützendorff remains, apparently the one personage of the opera not subject to substitution. Artur Bodanzky conducted a spirited performance.

Final Faust Given

The third and final *Faust* of the season, given on the evening of March 14, was distinguished by the subtle diablerie of Ezio Pinza as *Mephistopheles*. While he was not in his finest voice, as evinced by a few tonal discrepancies in the serenade, his histrionic abilities served to more than their usual advantages. Giovanni Martinelli as *Faust* and Elisabeth Rethberg as *Marguerite* were warmly applauded after the ardent garden scene. Richard Bonelli's conception of *Valentin*, compared to the modified performance of the remainder of the cast, was alone in its austerity and dramatic beauty and his singing of the cavatina was flawless. Lillian Clark was the *Siébel*, Henriette Wakefield, *Marthe*, and George Cehanovsky sang the role of *Wagner*. Louis Hasselmans conducted.

Mignon Sung at Benefit Matinee

Ambrose Thomas's *Mignon* was given at a special matinee on March 15, for the benefit of Willoughby House Settlement in Brooklyn. Lucrezia Bori again sang the name part. Thalia Sabanieva substituted for Lily Pons, who had been announced to replace Mary Moore earlier scheduled for the role of *Philine*, Tito Schipa imper-

(Continued on page 31)

ST. LOUIS SYMPHONY PERFORMS NOVELTIES

Deering and Piatigorsky Heard
with Orchestra Led
by Golschmann

St. Louis, Mo., March 20.—Henri Deering was soloist with the Symphony on March 1 and 2 at the sixteenth pair of concerts. The program:

Suite in F, Op. 33.....Roussel
Saudades do Brazil (Souvenirs of Brazil) Milhaud

(First time in St. Louis)

Three pieces from piano Suite Iberia, Debussy
Concerto No. 1 in D Minor.....Brahms

Mr. Golschmann's program built up a magnificent mood for the finely coordinated performance of Brahms's concerto and the Roussel suite, with its



Henri Deering, Pianist, Who Was Soloist with the St. Louis Symphony in Brahms's D Minor Concerto

beautiful melodies, paved the way for the typical impressions which Darius Milhaud has recorded of his musical experiences in Brazil, of which the overture and four out of twelve pieces were heard. The work is dedicated to Mr. Golschmann who performed it first in Paris in 1921. The Arbos arrangement of the Iberia music was brilliantly performed. Mr. Deering's playing was scholarly and convincing and he exhibited a masterful technique and tone.

The seventeenth pair of concerts, March 8 and 9: Gregor Piatigorsky, cellist, as soloist. The program:

Concerto Grosso in G Minor, No. 6, Op. 6.....Handel
Concerto in D.....Haydn
La Joie de Vivre
(The Joy of Living).....Tibor Harsanyi
(First time in America)
Prelude to L'Après Midi d'un Faun...Debussy
Polka and Fugue from
Schwanda.....Weinberger
(First time in St. Louis)

Not once during the season has the full import of the co-ordination and beauty of tone quality of the strings been more in evidence than in the Handel concerto. Mr. Golschmann's reading of the score was magnificent and he shared honors with Messrs. Guidi, Druzinsky, Van den Burg and Steindel, who played the solo parts. Tibor Harsanyi's work, played for the first time anywhere, won great favor with both audiences by its modernism and unmistakable effectiveness. Mr. Piatigorsky completely won both audiences by his mastery of technique and the Haydn concerto became a series of beautifully etched pictures in the hands of this sterling performer.

Poldi Mildner, pianist, gave the fourth concert of the Civic Music League at the Municipal Opera House on Feb. 26. To a program of technical demands, including great works of Bach-Busoni, Haydn, Schumann, Chopin, Debussy, Prokofieff and Brahms, were

added numerous encores. Her playing throughout the evening was of great beauty.

George Mecholson has been appointed organization chairman, with Dorothy Galloway Blank as co-chairman, for the membership campaign which starts on April 1.

John Halk appeared in a sonata recital on Feb. 27 in the first of a series of three recitals to be given during the season. The program contained works by Mozart, Bach, Gluck and Brahms. Edith Habig accompanied.

The Philharmonic Society, Alfred Hicks, conducting, gave its second concert of the season at the Scottish Rite Cathedral on March 7. The Municipal Theatre Association announces season reservations of over \$80,000. The Lady in the Window by Sigmund Romberg, will have its premiere during the summer season.

HERBERT W. COST

NEW PIANO COLLECTION

Harcourt, Brace and Company Add to
Music Shelf List

The Days of Haydn, Mozart and Beethoven is the title of the second volume in The Pianist's Music Shelf (New York: Harcourt, Brace and Company), an addition to the projected anthology of ten volumes, the first of which was The Days of the Harpsichord. The present collection comprises short and moderately difficult citations from the works of the classic era composers noted in the title and other less celebrated men covering the period from 1725 to 1790, selected and edited by Albert E. Wier.

Beethoven, Haydn and Mozart are



Mrs. Chandler Starr, President of the Mendelssohn Club of Rockford, Ill.

represented by ten examples each including both original piano works and transcriptions, most of which are among their best known works, while Clementi has five and Dussek three. The remainder are represented by one composition apiece bringing the total to fifty. Brief program notes and a portrait precede each composer's work. For the less experienced pianists seeking music of the masters which is at once familiar and easy of execution, this book is a valuable one. It should also be useful to students for comparative analysis and, of course, it makes easy of access a wide range of classic literature to those who neither desire nor could afford to purchase the individual compositions.

R.

ROCKFORD WILL HEAR
NEW ORATORIO BY YONComposer to Preside at Organ for
Performance by Mendelssohn Club

Rockford, Ill., March 20.—Pietro Yon's oratorio, The Triumph of St. Patrick, first heard at Carnegie Hall, New York, last Spring, is to be performed on March 28 by the Mendelssohn Club, E. W. Swenson, conductor.

Mr. Yon, who appeared in recital at the Court Street Methodist Church in this city last November, has been engaged to preside at the organ at the forthcoming performance of his oratorio and will also attend the rehearsals several days before. The soloists will be Mrs. Fern F. Pillsbury and Mrs. Elliott Thomas, sopranos; Mrs. Garfield Beckstrand, contralto; Eugene Dressler, tenor, as St. Patrick; Robert Knudson, baritone, and Alexander Foster, bass. Mrs. Chandler Starr is president of the club.

This will be the first out-of-town performance of the work, incidentally, its first performance with organ accompaniment, as the premiere in Carnegie Hall, New York, was given with players from the Metropolitan Opera orchestra.

Mason Songs Heard on Brooklyn
Symphony Program

Daniel Gregory Mason's Russians, a song cycle for baritone with orchestra, to poems by Witter Bynner, were sung by George Britton, soloist with the Brooklyn Symphony, Chalmers Clifton, conducting, in a concert on March 14 at McMillin Theatre of Columbia University. The orchestra also played Berlioz's Roman Carnival Overture and Brahms's Third Symphony.

PHILIP FRANK

Highly Praised in New York Recital
Town Hall, March 4, 1935

"He is undoubtedly one of the most talented among rising violinists. At his first recital he had readily disclosed in his possession the bright star of promise. He was accredited at that time with excellent technical training, attractive tonal qualities and significant powers in penetrating below the surface of music he sought to interpret. Last evening he showed, without doubt, notable advancement in the weight and eloquence of his style."

SUN

"The young man is, to be sure, an excellent violinist, with a pleasing tone and a clean and expert technique."

POST

"Mr. Frank has the full, broad tone, the sure and effortless technique and the heroic line of the true virtuoso. . . . He showed a musical instinct of the first order."

DAILY MIRROR

"The violinist's technique was admirable, his tone full, his rhythmic sense excellent."

BROOKLYN DAILY EAGLE

"Philip Frank revealed his skill in an ambitious program."

AMERICAN

"The young player revealed highly developed technical ability and a young but nevertheless present sense of musicianship."

BROOKLYN TIMES UNION

"Mr. Frank, with his brother, Bernard, at the piano, gave it (Cesar Franck Sonata) one of the most exciting readings the sonata has had this season. A large audience applauded with great warmth."

EVENING JOURNAL

"This youthful player brought to his performances . . . musicianly qualities of interpretation and an instinct for the instrument."

TIMES

"He gave ample indication of being a good musician; his secure feeling for rhythm confirmed that. With regard to technic, the violinist proved capable of turning in glistening scale and complex passages."

WORLD-TELEGRAM



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**Favorite Artists and Several Newcomers Prominent in Fortnight—
Nelson Eddy Returns from Coast for Song Recital—Ignaz
Friedman Heard After Several Years—Joseph Schuster Heard in
First 'Cello Program—Lois Phelps Makes Recital Debut —
Emma Otero Sings—Milstein and Bauer Play Sonata List—
Oratorio Society Gives Bach Mass**

AMONG the highlights of recent programs were recitals by Nelson Eddy, baritone; Ignaz Friedman and Artur Schnabel, pianists; and Lotte Lehmann, soprano. Newcomers included Lois Phelps, pianist, and Joseph Schuster, 'cellist. Emma Otero, soprano, sang in Town Hall. The New York Chamber Music Society and the Musical Art Quartet closed their seasons, and the Beethoven Association gave a program to which several artists contributed. A new sonata combination was that of Nathan Milstein and Harold Bauer. Albert Stoessel conducted the Bach B Minor Mass with the Oratorio Society of New York, in which Helen Jepson, Rose Bampton, Frederick Jagel and Frederic Baer were soloists.

Ignaz Friedman Returns

Ignaz Friedman, pianist, Town Hall, March 6, evening.

Rondo Mozart
Chaconne Bach-Busoni
Polonaise in B Flat; Nocturne, Op. 62 No. 1; Mazurkas, C Sharp Minor, B Minor; Ballade in G Minor; Etudes, Op. 25 No. 9, Op. 10 No. 5, Op. 10 No. 7..... Chopin
Carnaval Schumann

For five years Mr. Friedman has not been among us, and it was with the greatest expectancy that the large audience gathered to hear him on this occasion. Great rewards were in store, for Mr. Friedman's wizardry is still potent. Evidences of it came to the fore immediately in the Mozart Rondo, which sped fleetly under his prodigious fingers.

The Chopin group, however, was the highlight of the evening. The superb technical equipment of the pianist held a spell over the listeners in its varying manifestations throughout, but that has come to be taken almost for granted. What ravished the ear were the cleanness of articulation, the nuancing, the crispness and rhythmic precision, the gradation of dynamics in the polonaise and the second of the mazurkas. These two items more than made up for a lack of emotional depth in the nocturne, a blurring of sonorities and forcing of tone in the Ballade. The three etudes and the "Butterfly" which was given as an encore were an exhibition of amazing speed without any sacrifice of clarity or accuracy. It is the power to give life and depth to each note within a rapid passage while preserving the sweep and climax of the whole, where so many virtuosi content themselves with merely "playing on top

of the keys" that gives Mr. Friedman one great distinction.

After a musically felicitous performance of the Carnaval, the pianist was called on



Nelson Eddy Returned for a Song Program in the Town Hall

for several encores, among them the Mendelssohn Scherzo in E Minor and Debussy's Soiree dans Grenade.

Felix Salmond Heard at Lenox and Finch Schools

Felix Salmond, 'cellist, gave a recital under the auspices of the Lenox and Finch Schools in their auditorium on the evening of March 6. Ralph Angell was at the piano. Mr. Salmond began his program with the Arioso by Bach-Franko, Sicilienne by Paradis-Dushkin and Salmon's Grave et Courante. The major work of the evening was Beethoven's Sonata in G Minor, Op. 5, No. 2, which was given a well-nigh perfect performance technically. Max Bruch's Kol Nidrei, Fauré's Après un Rêve, Berceuse and Glazounoff's Serenade Espagnole concluded the program.

Buhlig Gives Second Recital

Richard Buhlig, pianist, gave the second of his series of recitals in the auditorium of the New School on the evening of March 8. The program consisted entirely of modern works and included Variations by Aaron Copland, Five Preludes, Op. 74,

by Scriabin; Three Klavierstücke, Op. 11, by Schönberg; a Suite, Op. 26, No. 2, by Krenek; a Sonatina by Chavez, and a Sonata by Bela Bartok.

In all of these works, Mr. Buhlig showed himself thoroughly conversant with the characteristics of modern idiom and played with breadth and understanding. The Scriabin works were especially rewarding.

Lois Phelps in Debut Recital

Lois Phelps, pianist, Town Hall, March 8, evening:

Caprice on Airs from Alceste Gluck-Saint-Saëns
Sonata in F Sharp, Op. 78..... Beethoven
Organ Fantasy and Fugue in in G Minor Bach-Liszt
Three Fantasy Pieces, Op. 111..... Schumann
Intermezzo in A, Op. 118, No. 2; Rhapsody in G Minor, Op. 79, No. 2..... Brahms
Sonata in B Minor, Op. 58..... Chopin

The young pianist brought to her first recital program obvious sincerity of approach and musical intelligence. Her



Albert Stoessel Conducted the Oratorio Society in the Bach B Minor Mass

technique proved, on the whole, adequate to the tasks she had set herself and she had her various numbers well in hand, but she was handicapped by the limitations of her tonal equipment. At such times as the constraint natural to a first appearance in recital eased its hold she reacted by investing her tone with greater warmth and pliability, as in the second of the Schumann Fantasy Pieces, the Brahms Intermezzo and the Largo of the Chopin Sonata, all of which were played with musical sensitiveness; otherwise it tended towards hardness and lack of expressiveness.

There was plenty of evidence of thoughtful application in the preparation of the program, but broader vision and much greater release of the imagination are now essential in order to give her interpretations the requisite significance. An audience of good size applauded cordially.

Salvatore Sullo Makes Debut

Salvatore Sullo, young American pianist of Italian parentage who has studied chiefly in Europe, made his first appearance before an American audience in the Town Hall on the afternoon of March 10. His program, which opened with the Bach-Busoni Chaconne, Schubert's Andante con Variazioni, two Scarlatti sonatas in F Minor and C, and the Aufschwung und Traumswirren from Schumann's Phantasiestücke, arranged by Sauer, was one to display a variety of readings and technical approaches. But the pianist was at his best in big effects apropos to such works as the Liszt-Busoni Rhapsodie Espagnole and Respighi's Prelude in C Sharp Minor on Gregorian melodies which were included in the second half of the program. But this laudable energy and power were not

sufficiently curbed for such delicate effects as those demanded by Ravel's Jeux d'eau. The Scarlatti Sonatas and the Schumann pieces were beautifully interpreted.

New York Chamber Music Society Gives Final Concert

The season's last concert by the New York Chamber Music Society, Carolyn Beebe, founder, was given in the Plaza Ballroom on the evening of March 10. The society had the assistance of Lois Phelps, piano; David Rattner, French horn and Robert Brennard, double-bass.

The program included Bach's Concerto in C Minor for two pianos, two violins, viola and double bass. Miss Beebe was assisted by Miss Phelps in this work which was especially well played. Following was Mozart's Quintet in E Flat for piano and wind instruments. This was agreeable thematically but the instrumental combination is not a particularly happy one. Three movements from Schubert's Octet for strings, oboe, clarinet, French horn and bassoon, excellently set forth were rewarded with particular applause. The concluding number was a Kammermusik by Paul Juon for piano, strings, wood wind and French horn.

Segovia at Woman's Association

Andres Segovia, guitarist, who has appeared in New York twice previously this season after an absence of four years, delighted a large gathering at the American Woman's Association on the evening of March 10. Repeating some of the music which has brought him high acclaim, his program included a Handel Sarabande; Bach's Prelude and Gavotte (the popular work heard frequently from violinists); Turina's Sevillano which is dedicated to Mr. Segovia; Granados's Tonadilla and Dance; Sor's Prelude and Theme with Variations, and Albeniz's Granada, Sevilla and Legend.

Sally Rand Presents Kohana in Recital

Sally Rand, of fan and bubble fame, entered the concert field as the impresario of Kohana, whom she presented in a recital of dances on the evening of March 10 at the Guild Theatre. Kohana is still remembered more for her excellent Oriental dancing with Michio Ito than for the work of her sporadic recitals since then. Her movement is characterized by an extraordinary facility which results in a glamorous rippling of the whole body when she dances. She also possesses an unerring decorative sense and real taste in music.

Her younger sister, Paula, who made her debut in this recital, is a second edition of Kohana. Together they make a sister team which is a new note in the concert field. In fact, their numbers together were among the most interesting. The likeness of the two girls lends itself to satisfying double patterns and creates something new and worthwhile in artistic team work.

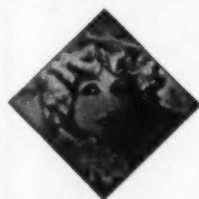
In Nigun, to music by Bloch, Kohana rose to unexpected heights of eloquence while the Comedy of War with its Elegant Spectator (Paula) and Soldier (Kohana) was an able satire.

Jerome Andrews and Judith Ford in Dance Program

Before an audience which included many exponents of the modern dance, Jerome Andrews and Judith Ford gave a program of concert and theatre dances in the New School on the evening of March 10. Mr. Andrews's remarkable technique and plasticity of movement were outstanding. He possesses as well a neat comedy sense which enlivened such numbers as Royal Court to music by Tcherépine-Petyrek, and a Tanz, to music by Wilckens.

Miss Ford has grace, an excellent technique and a capacity for portraying varied emotions. She was assisted in a Group Study to Hindemith's music, by Lucille Davis, Martha Eaton, Mary Katherine Elkin and Mary Catherine Sanchez. Mr. Andrews had Harriett Donnelly and

(Continued on page 26)



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BAYREUTH
SALZBURG FESTIVAL

BALTIMORE HEARS KIRSTEN FLAGSTAD

**Soprano Is Hailed in Walküre
When Metropolitan Visits
Maryland City**

BALTIMORE, March 20.—The Metropolitan Opera Company granted the local public the opportunity of hearing the brilliant new member of its stellar organization, the Norwegian soprano, Kirsten Flagstad, in *Die Walküre* given on March 12 at the Lyric under the auspices of the Baltimore Opera Club, Frederick R. Huber, local representative. Five hundred standees besides the large seated attendance greeted the new soprano with cheers after her rousing entrance call as Brünnhilde, and as the singer continued in the role she earned the acclaim which was lavished upon her excellent reading. Paul Althouse, as Siegmund, and Gertrude Kappel, as Sieglinde, distinguished themselves in the luscious phrase of their roles. Emanuel List gave the sombre Hunding vocal depth and Friedrich Schorr interpreted the Wotan music with a fine feeling. Doris Doe, as Fricka, and the group of Valkyries added to the general effect of the smooth performance. Artur Bodanzky conducted.

The Bach Club Ensemble presented a program of rarely heard works at its concert on March 13 in the Epstein Gallery of the Baltimore Museum of Art before a large audience. Harriet Zell, soprano, was soloist. Her interpretations of a group of Scotch songs of Beethoven, the Franck Panis Angelicus, and songs by Hue, Ravel and Chausson were intense with expression and effect. The accompaniments afforded the members media for varied combinations of instruments. The program began with a Serenade for flute, violin and viola, an early Beethoven opus which was played by Henrik Essers, Harry Goldsher, and John Phillips. The closing number, the Schumann Piano Quintet, with the piano part played by Richard Goodmann assisting Mr. Essers, Celia Brace, Edmund Cooke and Mischa Niedelman, gained much applause.

Fraser Gange, baritone and member of the Peabody Faculty, made his annual appearance as soloist at the seventeenth Peabody recital before an audience which appreciated the imaginative qualities of the contrasting interpretations. George Bolek, as accompanist, added to the various moods and adhered to the singer's demands.

Ponselle in Recital

Rosa Ponselle, soprano of the Metropolitan Opera, carried her audience at the Lyric on March 1 to such a point of enthusiasm as is seldom witnessed. Her sweeping dramatic presentations, as well as the charming delivery of less intrinsic song material caused the audience to rise and shout its approval. Stuart Ross, the accompanist, deserves credit for his adjustment and in his solo group had the right to claim fullest attention.

Ernest Schelling, as guest conductor with the Baltimore Symphony at the Concert for Young People, in the Lyric on March 2, held his youthful audience with keenest attention. The conductor's easy manner of meeting the intelligence of this youthful group, and the genuine and sincere musical demonstration, verbal, visual and aural in its appeal, marked this an outstanding educational

morning for which the department of municipal music is to be congratulated.

Ormandy Leads Philadelphia Men

Eugene Ormandy, as the visiting conductor with the Philadelphia Orchestra, at the concert given at the Lyric on March 6, won the approval of the large audience. The reading given the second Brahms symphony and the spirited renditions of the Albeniz Navarra and de Falla's Three Cornered Hat displayed the conductor's temperamental qualities. A version of the Paganini Moto Perpetuo was a marvel of precision for the violin section of the orchestra.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, entertained its members with a recital on March 5 at the Emerson Hotel. Howard Mitchell, 'cellist, with the sympathetic assistance of Sol Sax at the piano, played examples from Purcell, Paradisi and Haydn, displaying a facile technique and colorful expression. Vancy Cape, satirist, with Sarah Stulman at the piano, gave delightful characterizations of familiar songs.

Frank Gittelton, violinist, member of the faculty at the Peabody Conservatory of Music, presented the program of the eighteenth recital of the Artist Series on March 8, being assisted by Austin Conradi, pianist, in a graceful rendition of a Mozart sonata, and further accompanied in a diversified group of compositions by Sol Sax at the piano. The violinist's adaptation of the Ravel Toccata served to show an agile technic, and throughout the program a thorough command of instrument was apparent.

FRANZ C. BORNSCHEIN

American Ballet Closes Extended Season

Giving its final performance of the season of March 17, the American Ballet, of which George Balanchine is ballet master, closed a successful three-weeks' run at the Adelphi Theatre, extended from its original plan of one week's performances. The final night's bill included three of the most popular ballets, *Reminiscence*, *Errante* and *Transcendence*. Plans are being made for a tour and for a New York season next year.

Antioch Library Circulates Record Albums in Novel Plan

YELLOW SPRINGS, O., March 20.—A collection in the Antioch College Library of more than 125 albums of the best recorded music circulates among the college's 612 students just as books do. During a recent five week period there was a circulation of 229 albums among 433 students.

New Oratorio Society Gives Messiah

ALBERT LEA, Minn., March 20.—The newly organized Albert Lea Oratorio Society recently gave a performance of Handel's *Messiah* under John Sether before an audience of 1,500 in the High School Auditorium. Soloists were Mrs. Gertrude Boe Overby, soprano, of Northfield, and Mrs. Ann O'Malley Gallogly, contralto; Edward Cronon, tenor, and Bryant Sanford, baritone, all of Minneapolis. A string ensemble, conducted by J. M. Power of Mason City, Iowa, and Sadie L. Bliss and Mrs. S. E. Seversen, pianists, played the accompaniments. The organization plans annual oratorio presentations.

A London publisher brought out on Feb. 23, the 250th anniversary of the birth of Handel, a volume of hitherto unpublished letters of the composer.

Viola Mitchell Sails After Tour Here

AFTER a tour in this country which listed ten appearances with major symphony orchestras, Viola Mitchell, young American violinist, sailed on the President Roosevelt on March 20 to play with orchestras in Europe and to spend a vacation. Engagements with orchestras in Italy, Scandinavia and

Concerto with the Boston Symphony in two concerts.

It was also this concerto which she played with the Chicago Symphony in a pair of concerts in Chicago and later in a concert in Milwaukee; with the Minneapolis Symphony and with the National Symphony in Washington, D. C. The last organization re-engaged her recently to play the Malipiero work, at which time she was also heard in Respighi's *Concerto à Cinque*. She was also soloist with the Boston Symphony in New York and with the Detroit Symphony in Pittsburgh, her home city.

Shortly before she sailed, Miss Mitchell was invited by Mrs. Elizabeth Sprague Coolidge in Washington to play sonatas, and Mrs. Coolidge joined her at the piano in a Mozart and a Fauré sonata.

The violinist will return to this country in October for a coast-to-coast tour.



Viola Mitchell, as She Stepped into a Plane to Fly to Minneapolis for an Orchestral Appearance

France are on her schedule, among other appearances.

Miss Mitchell made her American debut on Dec. 7, playing the Malipiero

Palestrina Choir to Commemorate Death of Bossi

PHILADELPHIA, March 20.—In commemoration of the tenth anniversary of the death of Enrico Bossi, organist, the Palestrina Choir, Nicola A. Montani, conductor, will give a concert at Irvine Auditorium on March 31. Melchiorre Mauro-Cottone, New York organist, will play a group of Mr. Bossi's best known compositions, including the *Hymn to Raphael*. The Hon. Eugene V. Alessandrini and the Italian Consul, Signor Margiotti, will give brief addresses on the composer and his place in modern Italian music.

VOL. II—THE PIANIST'S MUSIC SHELF

THE DAYS OF

HAYDN, MOZART AND BEETHOVEN

"The Days of Haydn, Mozart and Beethoven," the second volume of "The Pianist's Music Shelf," presents the choicest works of famous English, French, German, Bohemian and Italian composers of the period from 1725 to 1790. The compositions selected, all inherently melodic in character, are the work of both masters and lesser lights during this period of approximately seventy years. Added interest is imparted to each composition by the paragraph of biographical, historical or critical comment which precedes it. Wherever authentic likenesses of the composers were available, they have been presented in connection with the notes. The first volume of this anthology, "The Days of the Harpsichord," covers the preceding period of composition from 1540 to 1725, and will be found indispensable for intelligent comprehension of the harpsichord era.

COMPOSER INDEX

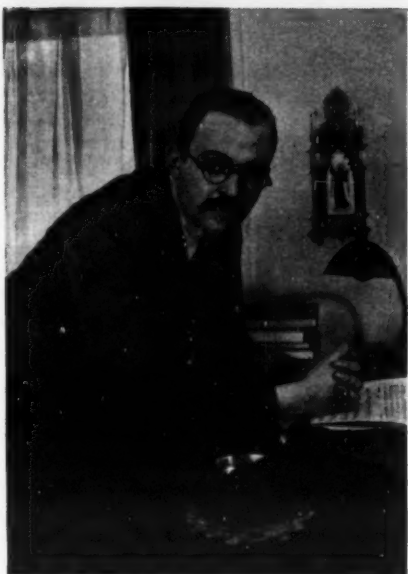
Beethoven.....	Adagio ("Moonlight" Sonata)	Haydn.....	Allegro con brio (Sonata No. 5)
.....	Adagio (Sonata, Op. 13)	.....	Dearest Maiden, List to Me
.....	Andante (Fifth Symphony)	.....	Gipsy Rondo
.....	Glory of God in Nature	.....	Rondo in G Major (Sonata No. 11)
.....	Minuet in G	.....	Serenade (Quartet Op. 3, No. 5)
.....	Minuet (Sonata Op. 31, No. 3)	.....	Shepherd's Song
.....	Minuet (Sonata Op. 49, No. 2)	.....	Six German Dances
.....	Rondo (Sonata Op. 79)	.....	Three Songs
.....	Sonatina in F Major	.....	True Friendship
.....	Variations on a Paisiello Air	.....	Variations on the Austrian Hymn
Benda.....	Minuet (Piano Sonata)	Hummel.....	Rondo Favori, Op. 11
Boccherini.....	Minuet in A	Kalkbrenner.....	Solitude, La
Burney.....	Pastorale	Mozart.....	"Don Juan" Mosaic
Cherubini.....	Rondo	.....	Fantasia in D Minor
Cimarosa.....	"Matrimonio Segreto" Mosaic	.....	German Dance
Clementi.....	Allegro Moderato (Sonata Op. 12)	.....	Minuet (Divertimento in D)
.....	Minuet (Sonatina Op. 37, No. 2)	.....	Minuet (Night Music)
.....	Presto (Sonata Op. 36, No. 5)	.....	Rondo alla Turca (Sonata No. 12)
.....	Rondo in F (Sonatina Op. 37)	.....	Rondo in D Major
.....	Un poco Andante (Sonata Op. 26)	.....	Sonata in C Major
Cramer.....	Petit Rien, Le	.....	Tartine de Beurre, La
Dittersdorf.....	German Dance	.....	Variations on a French Folksong
Dussek.....	Adieux, Les (Rondo)	Pepusch.....	Beggar's Opera (Mosaic)
.....	Matinée, La (Rondo)	Stamitz.....	Minuet (String Quartet)
.....	Minuet (Sonatina Op. 20, No. 4)	Steibelt.....	Allegro Brillante
Giordani.....	Aria (Caro mio ben)		

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Normand Lockwood, the First Prize Winner, with His Symphony, a Year's Chronicle



Charles Haubiel, Who Won Second Prize with His Tre Ritratti Caratteristici

FIRST prize of \$1,000 in the Swift and Company award this year went to Normand Lockwood, assistant professor of theory and composition at the Oberlin Conservatory of Music, Oberlin, O., for his symphony, A Year's Chronicle. The work is scheduled to be played by the Chicago Symphony under Frederick Stock on April 4 and 5. Mr. Lockwood was a Prix de Rome scholar during the years 1929-32.

Second prize of \$500 was awarded to Charles Haubiel of New York for his

Tre Ritratti Caratteristici. Mr. Haubiel also won honorable mention for his Pastoral.

Monte Carlo Ballet Russe Opens Limited New York Season

The Monte Carlo Ballet Russe began an engagement of five performances, including two matinees, at the Majestic Theatre on the evening of March 20. Reviews of the performances will appear in the next issue of MUSICAL AMERICA.

Orchestral Concerts

(Continued from page 14)

sense a virtuoso performance on the part of Mr. Sheridan. A rare and invaluable digital independence gave his individual tones a solidity, purity and a kind of third dimension, which makes enormous contributions not only to rapid passage playing, but to single note successions which appear so frequently in this concerto. The accompaniment was a superior one, despite occasional bad intonation on the part of the woodwinds.

Gertrud Hrdliczka Makes Formal Debut as Conductor

Symphony Orchestra conducted by Gertrud Hrdliczka. Town Hall, March 12, evening:

Overture Op. 124, Die Weihe des Hauses Beethoven
Symphony No. 7 in C (97) Haydn
Kaiser Walzer Johann Strauss
Symphony No. 2 in C Minor Op. 29 Scriabin

Although she had been heard with the New York Civic Orchestra since her arrival in this country from Vienna about a year ago, Miss Hrdliczka's appearance on this occasion must be considered a professional debut. To judge from the applause and interest of a large audience, it was a most successful one. And the appreciation was well deserved, for the young woman displayed qualities of musicianship and technique which speak well for her training and her previous experience in other lands.

Those who were disposed to take note only of her attractive appearance and obvious personal charm, and to be distracted by the sight of a woman in a long black evening dress wielding a baton over an ensemble of Philharmonic-Symphony players, including many of the first-desk men, were soon forced to relegate these impressions to the back of their consciousness in favor of the excellent job which Miss Hrdliczka was doing. She has a precise beat (though her left hand is wanting in expressiveness), a disregard for theatricalism in gesture, a command of contour, line and nuance, and a well-developed, although not completely set feeling for style. Naturally, in the general excellence of performance, she was aided by an experienced body of players who could be counted on to enhance playing itself, but she dictated her interpretations with soundness and sureness and evidently secured what she wanted.

Choosing an unfamiliar list was probably a good move—the works were all by composers whose output is generally well known, so that comparisons of style could be made without comparisons of actual content. Thus, the rather uninteresting Beethoven overture sounded merely like rather uninteresting Beethoven, played well enough. The Haydn symphony was notable for smoothness of line and nicely-spaced tempi. And the Scriabin work, familiar enough through its ever-present identifying idiom, was done with a temper-

amental force which released its romantic sighs, and its bursts of passion without unnecessary murkiness. Only in the Strauss waltz, oddly enough, was there a lack of perception, a hurrying over the charming inflections and the rubato which are justified in this genre. One might have wished for a less business-like presentation. Applause was high here, however, as it was throughout the evening. Miss Hrdliczka seems to have scored a decisive point and she will be watched with interest.

Horowitz Soloist with Toscanini
New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Vladimir Horowitz, pianist. Carnegie Hall, March 14, evening:

Brahms Cycles IV
Allegro molto from Serenade in D, Op. 11
Concerto in D Minor, Op. 15
Symphony No. 3 in F, Op. 90

Again, as with the other concerto-symphony concerts in this cycle, it was the symphony that had the better orchestral presentation. It seems that Mr. Toscanini is not yet imbued with the spirit of the various concertos, for he conducts them almost two carefully, too precisely, and with a loss of abandon, so that the soloist is practically in a straight-jacket of rhythm.



Toppo

Gertrud Hrdliczka Made Her Formal Debut as Conductor in Town Hall

and tempo most of the time. This was true in the case of the mighty D Minor, for the pace was so rapid, the beat so inflexible that meaning and nuance were often lost—there was no time for them. Mr. Horowitz played magnificently, however, within these imposed limitations, and his brilliant technique again dazzled, both in the glorious first movement and the lively last one. Something more nearly approaching congruity and rapport was secured in the second movement, where the iron hand was relaxed, and the music

(Continued on page 30)

RUSSIAN COMPANY JOINS PHILHARMONIC IN OPERA

Snegourochka, Conducted by Schelling, Given in Carnegie Hall in Young People's Series

Rimsky-Korsakoff's fairy tale opera, Snegourochka, was presented by the Philharmonic-Symphony Society in conjunction with the Art of Musical Russia Inc., at a concert for young people in Carnegie Hall on the afternoon of March 9. Ernest Schelling conducted the slightly reduced orchestra in a version of the score that was condensed by Alexander Steinert. Nina Quartin, soprano, sang the part of the Snow Maiden with fidelity to pitch, good production and volume of tone; the exacting role of Koupava was admirably sung by Anna Hamlin, soprano, and Shepherd Lehl by Karen Olsen, mezzo-soprano, whose voice adequately ful-

filled the modest demands of her part, but whose acting lacked poise.

Thomas Thomas, baritone, was excellent as Misguir, the ardent lover, his voice and actions suiting the characteristic warmth of his role. Czar Berendey was sung by Harold Hansen, tenor, and King Frost and Bermiata by Mack Harrell, bass. The Chorus of the Art of Musical Russia immeasurably strengthened the production, lending the charming fantasy a depth and color that was enhanced by the playing of the Philharmonic-Symphony. Ivan Ivantsoff of the Russian company directed the staging of Eugene Dunkel's scenes and the ballet was under the direction of Sonia Serova. Ostrovsky's story was sung in English by the principal characters while the chorus used the original version.

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Speaking of Music on the Air—

PRIME news is that the General Motors Hour is to devote two programs to American music, making of the events a little festival, on April 7 and 14. These will take the place of the regular broadcasts, over a WJZ network, at 8 p. m. Scheduled to participate are Nelson Eddy, George Gershwin, Deems Taylor, Eugene Ormandy, Henry Hadley, Frank Black and Sophie Braslau. World premieres of works by George Antheil and Harold Arlen are planned, and other music by these composers is to be played also: Harry T. Burleigh, Charles Wakefield Cadman, John Alden Carpenter, George W. Chadwick, Stephen Foster, Mr. Gershwin, Henry F. Gilbert, David Guion, Mr. Hadley, Edward MacDowell, Ethelbert Nevin, Charles S. Skilton, Dana Suesse and Mr. Taylor. Listen for them.

And the Ford Symphony series has been extended. Coming over a CBS network, the Detroit Symphony, under the baton of Victor Kolar, will continue to be heard on Sunday evenings at 9 p. m. Good news for music fans.

Co-incidentally with the announcement of the closing Metropolitan Opera broadcast (La Bohème on March 23), comes the news that the NBC Music Guild's programs for Friday will be moved over to Saturdays, to be heard from 3:30 to 4:30 p. m., over a WEAJ network. The Monday, Tuesday and Thursday spots stay as before.

TWO other closings noted. One is the Chase and Sanborn opera program, which has occupied a Sunday night hour. The last presentation was Il Trovatore, on March 17, with Giovanni Martinelli and Rose Bampton of the Metropolitan, Hilda Burke and Robert Weede all singing their best. Major Bowes and his Amateur Hour are to move in.

Lawrence Tibbett sang his last broadcast for Packard on March 19, again bringing to the microphone all his personal and musical qualities. We heard a new song by Barbara Hutton (Princess Mdivani) with words of Elsa Maxwell, called I Shall Not Grieve, a song by Lecuona and the Gruenberg adaptation of Standin' in the Need of Prayer from The Emperor Jones, all magnificently sung. Wilfred Pelletier conducted. On March 12 the baritone introduced a new composition entitled Singin' a Song, by Keith C. Brown, and also sang an old German Minnelied harmonized by A. Walter Kramer.

Two interesting NBC Music Guild programs had American music listed. On March 21, Daniel Gregory Mason's Serenade was played by the Gordon String Quartet, George Britton sang Mr. Mason's The Russians, and his Sentimental Sketches for piano, violin and cello completed the program. Mr. Mason was commentator. A. Walter Kramer also acted as commentator on the program of March 11, when Celia Brantz, contralto, sang four of Mr. Kramer's songs, I Shall Awake, For a Dream's Sake, Pleading and The Last Hour. Dvorak's seldom heard trio for two violins and viola, and Taneieff's Minuet from the trio for the same combination were also heard.

Another broadcast of the Cleveland Orchestra, Artur Rodzinski, conductor, on March 19, over a WJZ network featured Beethoven's Egmont Overture, the Schumann Fourth Symphony, Ravel's Pavane pour une Infante Defunte and Ibert's Escapes.

Notes from studio to studio. . . Albert Stoessel was the March 17 guest of

Eddy Brown, playing his violin sonata in G with Mr. Brown over WOR. . . Marcel Hubert, 'cellist, was guest of Columbia's Concert Hall, Howard Barlow conducting, on March 20. Q.

MILSTEIN, ALDA GUESTS ON GENERAL MOTORS HOUR

Symphony Is Conducted by Reginald Stewart and Paul Kerby in Contrasted Programs

At the General Motors Symphony concert broadcast on March 10, Reginald Stewart conducted and Nathan Milstein, violinist, was the guest artist. Mr. Milstein gave a thoroughly finished and superbly emotional account of Tchaikovsky's Concerto in D and played as solos one of Chopin's Nocturnes and the Flight of the Bumble-Bee by Rimsky-Korsakoff. The orchestra gave an excellent performance of the Overture to Wagner's Rienzi, a suite from Bizet's Carmen and Tchaikovsky's Marche Slave.

The program on March 17 had Frances Alda, soprano, as guest artist, who sang arias from Mozart's Don Giovanni and Puccini's Tosca; a traditional Minnelied and Bixio's Parlami d'amore, Mariu, with a refreshing clarity of tone and charm. The orchestra, conducted by Paul Kerby, played the Londonderry Air, Elgar's Cockaigne, Strauss's Pizzicato Polka, Sibelius's Valse Triste and Beethoven's Leonore Overture No. 3.

Schlaaff, Riette Plan Two-Piano Recital at Town Hall

A program of two-piano music will be given by Otto Schlaaff and Robert Riette in the Town Hall on the evening of March 26. The first performance of Helen Thomson Thomas's Burlesque, which is dedicated to these pianists, will be given in addition to compositions by Bach-Bauer, Mozart-Saar, Saint-Saëns, Debussy, Bax and others. Mr. Schlaaff and Mr. Riette are pupils of Carl Roeder.

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

Sunday:

- 11:00 (A.M.)—WOR—Eddy Brown and American composers in their sonatas.
- 11:15 (A.M.)—WJZ—Walberg Brown String Quartet. From Cleveland.
- 12:30—WJZ—Radio City Concert.
- 1:00—WOR—Perol String Quartet.
- 2:30—WEAF—Swift Garden Program with Mario Chamlee.
- 3:00—WABC—N. Y. Philharmonic-Symphony.
- 6:00—WABC—Amateur Program.
- 7:00—WOR—Chamber Music Society.
- 7:30—WEAF—Arco Program with Sigurd Nilssen.
- 8:00—WJZ—General Motors. Distinguished conductors and soloists. American programs, April 7 and 14.
- 8:00—WEAF—Chase and Sanborn. Major Bowes's Amateur Hour.
- 9:00—WABC—Ford, Detroit Symphony and distinguished soloists. Kolar conducting.
- 9:00—WJZ—Silken Strings.

Monday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:30—WEAF—Firestone Tire Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
- 9:00—WABC—Chesterfield with Lucrezia Bori.
- 10:15—WJZ—America in Music. John Tasker Howard traces history.

Tuesday:

- 1:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
- 6:30—WABC—Understanding Music. CBS Appreciation Program with Barlow and soloists.
- 9:00—WJZ—Vicks Program with Grace Moore.
- 9:30—WJZ—Cleveland Orchestra, Rodzinski conducting. (Apr. 9, no concert.)
- 10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.

- 10:30—WOR—Alfred Wallenstein's Sinfonietta.

Wednesday:

- 3:00—WJZ—RCA Victor. Noted Soloists.
- 4:15—WABC—Curtis Institute Program.
- 4:30—WJZ—Rochester Civic Orchestra.
- 9:00—WABC—Chesterfield with Lily Pons.
- 9:30—WJZ—Vince with John McCormack.
- 10:30—WABC—Columbia's Concert Hall. Barlow conducting. Noted soloists.

Thursday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:00—WOR—Little Symphony. James conducting. Soloists.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

Friday:

- 11:00 (A.M.)—WEAF, WJZ—Music Appreciation Hour with Walter Damrosch.
- 3:15—WABC—Minneapolis Symphony. Ormandy conducting.

Saturday:

- 11:00 (A.M.)—WABC—Cincinnati Conservatory program.
- 3:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
- 8:00—WEAF—Swift and Co. Romberg, etc.
- 8:00—WABC—Roxy and His Gang.
- 9:00—WEAF—Smith Brothers (Songs You Love) with Rose Bampton.
- 9:00—WABC—Chesterfield with Richard Bonelli.
- 9:00—WOR—Chicago Symphony, Stock conducting. Two hours (alternate Saturdays), beginning Feb. 23.
- 10:00—WOR—Newark Civic Symphony. Gordon conducting. Soloists.

Iturbi Gives Recital in Norwalk

NORWALK, CONN., March 20.—José Iturbi gave a recital at the Empress Theatre before a capacity audience on March 10. Mr. Iturbi played a Bach Caprice, works by Chopin, Debussy, Granados, Schumann, Brahms, Liszt and de Falla. The Beethoven Waldstein

Sonata was given a particularly excellent performance.

Rosa Tentoni, soprano, gave a recital recently, singing besides a number of songs, excerpts from Aida, La Bohème, and Madama Butterfly. Alice Taylor accompanied. Both concerts were under the auspices of the Norwalk Community Concert Association. R. L.



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Songs and Chamber Music Have Appeal in New Issues

Excellent New Songs by Powell Weaver and Jean-Jacques Marquis

Of genuine value are two new songs, issued by the Galaxy Music Corporation, *The Humming-Bird* by a well known composer, Powell Weaver, and *I Would Sing Love in Music* by Jean-Jacques Marquis, a new name.

Mr. Weaver, of Moon Marketing, A Book of Verses, Dream-Dawn and The End of the Song fame, has done the daintiest sort of thing in setting a fanciful little poem by Harry Kemp, giving the voice a simple line over a rapid accompaniment entirely in the treble, both hands moving closely in sixteenth notes in common time, to suggest the sound of the humming-bird. Highly ingenious is the accompaniment's harmonic scheme; a touch of whole-tonism, if we may use the word, pervades the voice part, too. It may be sung by a medium or high voice; if the latter, the two optional upper notes at the end are to be sung.

The newcomer, Mr. Marquis, gives us musical expression for a Petrarch sonnet, finely Englished by Joseph Auslander. There is abundant melody in the song and a nice interplay between voice and piano, showing that the composer is a musician distinctly above the average in quality. The poem is well set, including the matter of declamation. There is a feeling of Roger Quilter in some of this music, also an affinity with the familiar song, *Psyché* by Paladilhe in the introductory piano measures. The composer should we suggest, give his singer greater support in his accompaniments than he has here, by taking fuller advantage of the instrument's possibilities. Too much of this lovely piano part suggests that it was conceived for string quartet. All of which has nothing to do with the fact that it is a fine song for high voice, for recital purposes only.

Bainbridge Crist Writes Four Delightful New Songs

Four songs for a high voice by Bainbridge Crist, settings of poems from Senlin by his friend and *confrère*, Conrad Aiken, are productions worthy of the attention and interest of singers who believe that there is such a thing as an American art song. They ought to, for, among others, Mr. Crist has expounded it for at least twenty years in his work and has made a number of noteworthy contributions to the category.

These now under consideration, written several years ago, are in a decidedly mature vein, and in a certain sense reveal a directness and simplicity that only comes to the creative artist after the years. For example, the first song, *Evening*, richly melodic, is in substance as unadorned as any folkpiece might be. This is followed by one called *By a Silent Shore*, again a reflective, warmly felt utterance in which the poet's words are pictured with that delightful restraint that Mr. Crist commands so well. *Knock on the Door* is one of the most dramatic pieces by this composer that we know, a song that calls for orchestral voices, though complete as it stands with piano. The final song of the set, *Noontime*, an extended one, is an example of the quieter art song, well-defined and rounded

melodically, with a thrilling dramatic middle portion.

All four songs give the voice plenty of opportunity, for their composer knows the human voice as do few of his contemporaries, having studied it as devotedly as he has composition and, what is more, taught it professionally both abroad and here. His idiom is neither conservative nor ultra modern, establishing a fine balance between melodic and harmonic interest. Above all, he seems to be able to find musical expression for Mr. Aiken's beautiful voice more consummately than



Bainbridge Crist's New Songs Again Maintain His High Standard

any other composer of the day, perhaps because he is so close in spirit to the poet, perhaps because he prizes his verses so highly. Whatever the reason, the result is a very happy one.

Orchestral versions of the accompaniments may be rented of the publishers, G. Schirmer, Inc.

Mason's Serenade and Search's Sextet Issued by S. P. A. M.

The Society for the Publication of American Music, now in its sixteenth year, continues to devote itself to issuing chamber works, its most recent offerings being a *Serenade*, Op. 31, for string quartet by Daniel Gregory Mason and a *Sextet* in F Minor for strings (pairs of violins, violas and 'cellos) by Frederick Preston Search.

Admirable copies of the scores and parts are at hand, finely published for the society this year (for the first time) by J. Fischer & Bro., New York.

Dr. Mason's work has had many performances in manuscript and thus is known to many chamber music lovers. Though cast in a more abbreviated form than his other string quartets, it is by no means less worthy. In this *Serenade*, the title that of the form, of course, practised by composers of another day as regularly as any, Dr. Mason has written tersely and with great point. The movements are *Allegro non troppo*; *Liberamente quasi*

recitativo, leading into an *Andantino semplice*.

Rarely has this composer written more appealingly than in this last section, in which he uses a slow English folk melody of penetrating beauty, material, which in his gifted hands, is transformed into something even lovelier than itself. There is an altogether splendid fughetto in the third movement. The work closes with a flourish that is not only effective, but the appropriate one for this composition.

Experience in writing for four stringed



Josselyn Frederick Preston Search, Whose Sextet for Strings Has Been Issued

instruments, Dr. Mason has displayed in his *Serenade* an absolute command of string effects. The employment of the *pizzicato*, both in accompanying voices and in thematic bits, the adroit use of the *ponticello*, the balancing of the first violin on the G string with the other instruments above it, all these indicate his creative skill and his mastery of his medium.

Mr. Search's name is a much less familiar one. Yet we believe that this *Sextet*, one of the few by American composers, will go far to make it known and prized. It is a long work, four movements, written by a 'cellist who studied that instrument with the famed Klengel, at the same time that he studied composition with Reger, in Leipzig. There is virtuoso writing here for all the instruments, not only for the 'cello; for Mr. Search assumes that everyone is as accomplished a player as he undoubtedly is himself. But the content of the work is strong, natural, unaffected. Here is music that has, in more than one place, a sharp American tang, the feeling of the plains in the lovely *Larghetto*, 3/4, F Minor, opening with a wistful theme in the first viola, muted, high up on the A string where viola players are often not at home, but where, if they can master the passage, the tone achieved is a tender one, not unlike that of the oboe in the same range. There are Spanish touches, too, one of them recalling, particularly in rhythm, the famous *Chanson Bohémienne* in *Carmen*.

Technically the sextet makes great demands on its performers. It can not be read with any degree of success by a group of amateurs. But this, we hope, is not to be held against it. It is a composition that will repay study and preparatory study, that is, the study of the individual parts by the six players before they assemble to "try it over."

—Briefer Mention—

For Violin and 'Cello

Vier Duette (Four Duets). By Joh. Seb. Bach. Arranged by Johann Kortschak. Here are four splendid movements which have been nicely set for the instru-

ments, a *Moderato*, a fugal *Allegro energico*, an *Andante* and an *Allegro*. A part for viola is also supplied, to be used instead of the 'cello, if it is desired to play them in duets for violin and viola. (Universal.)

For Orchestra (Scores)

Five Miniatures. By Paul White. Brief sketches in contemporary idiom, rather of the type which popular music folk call "modern." The titles are *By the Lake*, *Caravan Song*, *Waltz for Teenie's Doll*, *Hippo Dance* and *Mosquito Dance*. The scoring is well managed, the material pleasant. (Elkan-Vogel.)

Tanz-fantasie. By Hermann Zilcher, Op. 71. A not distinguished but conscientiously written work for large orchestra, that will be most admired in the composer's native land. (Eulenburg.)

Operettas

Following Foster's Footsteps. By Gordon Balch Nevins. This is termed a "dramatic" and was issued last season for women's voices. The present version is for mixed voices, and is equally effective. For Foster celebrations it would be difficult to find a work to match it. (J. Fischer.)

Cantatas for Mixed Voices with Piano Six-Part

Song of the Fates (*Gesang der Parzen*). By Johannes Brahms, Op. 89. A splendid new edition by Albert Stoessel, with a worthy and enjoyable English version after Goethe by John F. Kyes, Jr. (Birchard.)

Anthem

For Unaccompanied Mixed Voices

How Beautiful Upon the Mountains. By John W. Work. This is a motet of genuine devotional quality, melodious and finely conceived. It contains an excellent fugato on the text, *Thy Watchmen Shall Lift up Their Voice*. (Galaxy.)

For the Piano

Uncle Remus Stories. By G. A. Grant-Schaefer. A collection of eight pieces depicting characters and incidents in Joel Chandler Harris's ever-popular American Negro classic. Simple, straightforward studies in the traditional Negro musical idiom, with occasional reminiscences of old plantation songs, they have been published singly over an extended period of years and are now brought forward under one cover. (Schmidt.)

Teaching Material For the Piano

The Children's Bach. A splendid album of brief pieces by the greatest of masters, nicely arranged and edited by E. Harold Davies. Beginning with the simplest pieces, the later ones, including several by W. Friedemann Bach, are more advanced. The final one, *A Song of Love*, is the familiar *Bist Du bei Mir*. Mr. Davies deserves praise, not only for his excellent transcription of it, but for his note, explaining that it is a love song, written by Bach to express his love for Anna Magdalena Bach, and not, as generally believed, a sacred song, addressed to the Deity, its opening words *Be Thou but Near* being responsible for the misunderstanding. (Oxford.)

Early Days at the Pianoforte. Two books, some thirty pages each, comprise "a series of short arrangements, designed to act as a supplement and companion in the early days of tuition," the work of Ernest Haywood. Of considerable teaching value; Mr. Haywood ought to be more careful, however, in quoting his melodies. He has erred sadly in the third and fourth measures of *Silent Night*, *Holy Night*, and in the melody of *Du, Du* and his setting of Foster's *Massa's in de Cold Ground* shows him as unfamiliar with this music as he apparently is with German folk tunes. As for titling Pergolesi's *Se tu m'amanti* *Gavotte*, well!!! (Keith Prowse.) *Sechs deutsche Volkslieder mit Variationen für die Jugend*. By Rudolf Müller. The composer has taken six familiar folksongs and written neat little variations on them. A very attractively gotten up album, with a charming title page in color. (Universal.)

Four New Songs FROM ENGLAND

WILLOWS FOR WEEPING (2 keys) - - - - Hubert Brown
A WISH (Medium) - - - - - Mary Plumstead
TIBBIE DUNBAR (Medium) - - - - - H. Procter-Gregg
LADY JUNE (High) - - - - - Cyril Scott

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PORTLAND SYMPHONY COMPLETES SEASON

Van Hoogstraten Conducts Symphonies by Brahms and Beethoven

PORTLAND, ORE., March 20.—On Feb. 18 the Portland Symphony, Willem van Hoogstraten, conductor, played the Brahms Fourth and the Beethoven Seventh as the final concert of the subscription series. Haydn's Surprise Symphony was included in the program of the closing matinee concert. A program by the Portland Symphony led by Mr. van Hoogstraten, with Virginia Le Rae as soprano soloist, was sponsored by KOIN, the Oregon Journal, on March 2. Miss Le Rae sang arias from Lucia and the Barber of Seville. The Symphony Society, Charles McCulloch president, invited the holders of subscription tickets to an informal evening of symphonic music at the Masonic Temple, on March 4.

An innovation of educational value in the history of the Portland Symphony was a tour of six days in Eastern Oregon and Eastern Washington. Moscow, Pullman, Walla Walla, Wash., Pendleton, La Grande and Dallas, Oregon.

At a previous concert the symphony Choral Society with Barbara Jane Thorne, Lucile Cummins Martin, L. Edwin Beach and Mark Daniels as soloists, was heard in Beethoven's Ninth Symphony. This was preceded by the Leonore Overture No. 3. At another concert Lucinda Monroe, soprano, sang arias from Il Re Pastore, Pagliacci and Le Cid. Mozart's Symphony in C and the novelty, Galajikian's Symphonic Intermezzo, an NBC prize composition, in 1932, were also heard.

Frances Brockman, violinist of Eugene, and Ruth Orser Sanders, Portland, pianist, made their debut with the orchestra at earlier matinee concerts. Miss Brockman disclosed notable ability in her playing of Tchaikovsky's concerto. Mrs. Sanders played the Franck Symphonic Variations.

The Ellison-White Bureau presented Roland Hayes and John Charles Thomas in concert on Feb. 25 and 26. The Monday Musical Club sponsored a program at the home of Mrs. W. W. Gabriel on March 4. Oregon composers whose works were heard were Alicia McElroy, Lucile Cummins, Esther Cox Todd, F. Arthur Johnson, E. O. Spitzner and Evelene Calbreath.

Mildi Roberts, violinist, made her debut here under the direction of

Noréna Active in Concert and Opera

EIDÉ NORÉNA, noted Norwegian soprano of the Metropolitan Opera, has been widely engaged during the season for concert appearances throughout the United States in addition to her performances at the opera house.

Her recital successes in New York, Washington, D. C., Lowell, Mass., and Baltimore have been duplicated on an extended tour which took the singer as far west as Colorado and North Dakota. Appearing as the final attraction of the Slack-Oberfelder course in Colorado Springs on March 1, Mme. Noréna was highly acclaimed for her interpretations of the principal aria from La Traviata and Schubert's Du bist die Ruh, and, as in every other city where she has been heard, there was high praise for her combination of coloratura and lyric vocalism. In Bismarck, N. D., a reception for the artist was given by the Women's Community Council which was attended by Governor Walter Welford of North Dakota and other state officials. Additional appearances were in Fargo, N. D., on Feb. 22, and in Bloomington, Ill., on March 4.

Roles which Mme. Noréna has sung thus far in the current season at the Metropolitan include Marguerite in

Martha B. Reynolds, at the Neighbors of Woodcraft Hall on Feb. 28. Lucile Cummins accompanied. Ora Bess Seiberger, with Stanley Walker at the piano, gave a studio program of Lieder recently. Helen Calbreath, contest chairman of the Oregon Federation of Music Clubs, directed the contests of the young artists and student musicians, on April 23. There were six contestants in each class.

With Jacques Gershkovitch and the Junior Symphony, Charles Wakefield Cadman co-operated in the presentation of his Dark Dancers of the Mardi Gras. The program also included the Rosamunde Overture, suite from the Water Music, Handel-Harty, Sinfonia for orchestra, J. C. Bach; Andante Cantabile, Tchaikovsky, and Dance of the Buffoons, Rimsky-Korsakoff.

Two capacity audiences greeted the Ballet Russe in its first appearances at the auditorium on two recent nights.

JOCELYN FOULKES

Five letters written by Wagner to Meyerbeer in 1840, in which the former expresses his appreciation of the operas of the latter, have just been discovered in Germany.



Elzén Noréna, Soprano of the Metropolitan Opera, Who Is Having a Busy Season in Concert and Opera

Faust (also sung at the Brooklyn Academy of Music), Juliet in Roméo et Juliette and Gilda in Rigoletto.

EDUCATORS CONVENE IN INDIANAPOLIS

North Central Music Conference Held from March 17 Through 22

INDIANAPOLIS, IND., March 20.—From March 17 to 22 the Fifth Biennial Meeting of the North Central Music Educators' conference is being held here. Although the registration and the opening general sessions took place on Monday morning, there were other preliminary concerts including the Intercollegiate Music Festival and a Church Choral Festival in which massed choirs from Indianapolis churches sang under the direction of R. Lee Osburn, of Maywood, Ill., and William W. Norton of Flint, Michigan.

The Indiana Federation of Music Clubs sponsored the intercollegiate festival of which Mrs. Frank B. Hunter is president and chairman. States represented are North and South Dakota, Nebraska, Minnesota, Iowa, Wisconsin, Michigan, Ohio, Illinois and Indiana. At the opening Henry Lester Smith of Indiana University and Fowler Smith, president of the North Central conference, gave addresses.

Music at the morning session was provided by the Morton High School Choir, Richmond, Ind., with Leon F. Beery, conductor; Julia Anderson, accompanist, and the Hobart High School Band, W. D. Revelli, conductor. The election of the nominating committee closed the forenoon session.

Mothersingers' Chorus Heard

The chorus of Mothersingers, from Decatur, Ill., conducted by Mayme E. Irons, with Mrs. J. L. Ward, accompanist, sang works by Brahms and César Franck.

The symposium, Coöperating and Coördinating Agencies in Music Education was interestingly discussed by Karl W. Gehrken, M. E. Irons, Mrs. William Arms Fisher, Mrs. Frank B. Hunter, Earl V. Moore, and Joseph A. Fischer. More than one thousand high school students gave a program in the

auditorium of the Arsenal Technical High School before an audience of 5,000. The orchestra of 200 players was led by Will Wise; the band of 300, by F. A. Barker; the Girls' chorus of 250 voices by Isabelle Mossman, and the mixed chorus of 300 voices by Rhoda Maude Delbridge.

The remaining scheduled programs include programs by the Detroit All-City Junior Orchestra, William Engel, conductor; the Sherrard Junior High School Choir of Detroit with Fred Patton, baritone, as soloist. Among visiting musicians are Vladimir Bakaleinikoff, George Dasch, Olaf Christiansen, Marshall Bartholomew.

In attendance are Dr. Stuart A. Courtis, Jacob Kwalwasser, J. Leon Ruddick, Herman F. Smith, Doris Lenz and Philip W. Cox.

PAULINE SCHELLSCHMIDT

PROGRAMS GIVEN FOR ENSEMBLE FESTIVAL

Coolidge Foundation Series to Bring Premieres of Several New Chamber Works

WASHINGTON, March 20.—Programs for the festival of Chamber Music under the auspices of the Elizabeth Sprague Coolidge Foundation to be held at the Library of Congress in Washington on April 7, 8 and 9 have recently been announced. On April 7, John McCormack, tenor; Carl Weinrich, organist, and a group of players from the Rochester Philharmonic under Dr. Howard Hanson will be heard in a program of vocal and instrumental music commemorating the 250th anniversary of Bach and Handel.

On April 8, the Kolisch Quartet will make its first appearance in America playing Beethoven's Quartet in B Flat, Op. 130, with the Grand Fugue, Op. 133; Berg's Lyrische Suite and the first performance anywhere of Bartók's Quartet No. 5. The Paris Instrumental Quintet will play a program of compositions by Mozart, Roussel, Cras and the first performance anywhere of Malipiero's Sonata à Cinque. On April 9, the Gordon String Quartet, with Frank Sheridan, pianist, will play Quincy Porter's Quartet No. 3. John Alden Carpenter's Quintet for piano and strings and a first performance anywhere of Werner Janssen's Quartet No. 2.

Igor Stravinsky, composer-pianist; Samuel Dushkin, violinist; Olga Averino, soprano and Simeon Bellison, clarinetist, will give a program of music by Mr. Stravinsky on April 9.

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The Manhattan Concert Fortnight

(Continued from page 20)

Frances Fox with him in an extraordinary composition called Illusions, to music by Turkish. Marion Sporar was at the piano, except in a dance by Neil O'Conner, played by the composer. Mr. Turkish's work was played by a string quartet with Mr. Sporar.

Fifth Beethoven Association Event

In the Town Hall the Beethoven Association gave on the evening of March 11 one of the longest programs in its history. Gregor Piatigorsky, 'cellist, and Pierre Luboshutz, pianist, joined in a worthy performance of Beethoven's Sonata Op. 69, a Sonata of Francoeur and one by Weber, the last, unless we err, a transcription by Mr. Piatigorsky. The Russian 'cellist was received with acclaim for his superb playing. Strangely enough the melody of the Adagio of the Francoeur sonata is almost identical rhythmically with the melody of Bach's Bist Du bei mir.

Fraser Gange, baritone, ably assisted at the piano by Ethel Cave-Cole, sang two groups of Lieder, the first by Schubert, the second by Strauss. He was heartily applauded after both groups, distinguishing himself especially in the latter, in which he sang Sehnsucht and Ruhe, meine Seele in a manner that was well nigh perfect.

Andres Segovia, in works of Handel and Bach and modern Spanish pieces by Turina, Ponce and Albeniz, once more demonstrated his mastery of the guitar and his extraordinarily fine musical feeling. The audience recalled him to the stage a number of times.

Duo-Violinists and Pianist Appear

Virginia and Mary Drane, duo-violinists were heard at the Barbizon on the evening of March 12. Accompanied by Theodore Saidenberg, the two young women played a Mozart Concerto in D for two violins, H. Waldo Warner's Gavotte and Musette, Godard's Serenade, Albeniz's Tango, and the Scherzo-Tarantelle by Wieniawski-Ricci. It was apparent that each was an artist of considerable capability in her own right, but the complete fusion of forces necessary to duo playing on like instruments was not always in evidence, especially where intonation was concerned. Mr. Saidenberg contributed the Bach-Busoni Chaconne, which he interpreted with musicianly style and a supple technique.

Solomon Pimsleur Gives Own Works

Solomon Pimsleur, pianist-composer, gave a recital of his own compositions in Roerich Hall on the evening of March 12, beginning with the Mournful Prelude and Melodious Fugue, Op. 9, a work that was lost in a mass of architectonic detail and

articlimaxes. Also heard were the Tranquil Sonata, Op. 3, bearing no resemblance in mood to its title, and a Suite of Transformations, Op. 10, which was a vigorous series of variations in five parts on a theme of Beethoven, a work never before played in its entirety.

Mr. Pimsleur's Reflective Sonata, performed at this recital for the first time anywhere, contained little of the calm



Nathan Milstein, Who Played Sonatas with Harold Bauer

reverie usually associated with retrospective thought and its themes were trite and uninspired. The Fantasy-Ballade, Op. 5, completed the program.

Bauer and Milstein Aid Town Hall Endowment

Harold Bauer, pianist; Nathan Milstein, violinist. Town Hall, March 13, evening:
Sonata in F, Op. 24 Beethoven
Mr. Bauer and Mr. Milstein
Sonata in G Minor for violin alone Bach
Mr. Milstein
Fantasietücke Schumann
Mr. Bauer
Sonata in D Minor, Op. 108 Brahms
Mr. Bauer and Mr. Milstein

Contributing their combined artistry to the formidable array of joint recitalists of the season, Mr. Bauer and Mr. Milstein gave the seventh program in the Town Hall Endowment Series and left a strong impression that, after longer experience in playing together, they will emerge among the best duo artists in the field. On this occasion, however, each was palpably more effective and at ease in his solo perform-



Harold Bauer Was Heard in a Sonata Program with Nathan Milstein

ances. The opening Beethoven was tentative and unsettled in movement and not always notable for good ensemble. A far more convincing essay was the Brahms sonata, especially in the final Presto agitato.

Bach and Schumann furnished both artists with the media for a fuller exposition of their powers. His prodigious technique, fine sense of intonation and distinguished style brought Mr. Milstein an ovation for his performance of the unaccompanied sonata. The polyphony of the fugue was beautifully woven, with nice equality between voices and steadfast legato, and the Presto was a remarkable example of nimble execution. Mr. Bauer expanded equally in virtuosity in the eight little pictures of Schumann's Fantasietücke. Each was a carefully wrought miniature of individual color and content, and each was treated with an artlessness, yet technical sufficiency, which bespoke an authentic conception on the part of the pianist.

Enthusiasm ran exceptionally high among the large audience, and both performers acknowledged innumerable recalls together and singly.

Sue Harvard in Benefit Recital

Sue Harvard, soprano, gave a recital for the benefit of the Marble Collegiate Church Camp for Girls in the A. W. A. clubhouse on the evening of March 14. Emily Harford Avery was accompanist and assisting artists were Richard T. Percy, organist, and Isaac Sear, 'cellist.

The same artistic qualities which have distinguished Miss Harvard's singing in the past were again evident—clear, ringing timbre of voice, and enunciation that made every word understandable. Her best singing was in the Handel Largo where a splendidly sustained tone made the work highly effective. Unfortunately her colleagues did not give her support of an equally artistic calibre. Herbert Hughes's Mother Goose rhymes were hardly on a level with Miss Harvard's excellent singing of them. The aria of Rezia from Oberon, given for some reason in German instead of the original English, was fine, tonally, but the repressed accompaniment detracted somewhat. Schubert Lieder and an English group followed. The program closed with the Bach-Gounod Ave Maria with piano, organ and 'cello. A large audience was enthusiastic throughout.

Joseph Schuster Gives 'Cello Recital

Joseph Schuster, 'cellist. Arpad Sandor, accompanist. Town Hall, March 15, evening:

Sonata in F Tesserini
Variations in E Flat on a Theme by Mozart Beethoven
Suite in D Minor (for 'cello alone) Reger
Sonatine in A Minor Weber
Phantasietücke Schumann
Le Jeudi Saint A Minuit Turina
Papillon; Sicilienne Fauré
Scherzo Harty

A young man and a former member of the Berlin Philharmonic, Mr. Schuster disclosed exceptional talent for his instrument as well as a maturity of musicianship which

made this first solo recital appearance one of the important 'cello performances of the season. Palpable seriousness of purpose and a careful artistic approach to the music were the salient aspects of Mr. Schuster's interpretations. Added to these in notable degree, however, were an unusually articulate left hand technique and fluency in bowing. His tone is a full, resonant one, but at times was not sufficiently resilient to permit of a wide variety of coloristic inflections.

The Reger unaccompanied suite was the virtuoso highlight of the program and the salvos of applause bestowed by the enthusiastic audience recalled the player to the stage a number of times. The Tesserini sonata is unfamiliar to concertgoers here, but it proved to be an interesting work well invested with contrasts of mood and style. Mr. Sandor provided particularly distinguished accompaniments.

Lotte Lehmann Sings Second Recital

Lotte Lehmann, soprano. Erno Balogh, accompanist. Town Hall, March 16, afternoon:

Abendempfindung; Dans un bois solitaire

Wonne der Wehmut; Neues Leben, neue Liebe Mozart
Brautlieder: Ein Myrtenreis; Der Liebe Lohn; Vorabend; Erwachen; Aus dem hohen Lied Beethoven
Wie bist du meine Königin; Nicht mehr zu dir zu gehen; Botschaft Brahms
Alte Laute; Frühlingsnacht Schumann
Nur wer die Sehnsucht kennt Tchaikovsky
Ständchen Moussorgsky
Es blinkt der Tau Rubinstein

A happy audience found Mme. Lehmann in equally happy mood and gave her the warmth of its appreciation and affection in applause that reached ovational points frequently. The singer, beautifully gowned, gracious in manner and radiant in voice and personality, cast her familiar spell over listeners from the first moment. Her inimitable ability to recreate the emotional and literary content of a song, to "live" it, was again notable, and the purity of her vocal line, the beauty of nuance and phrasing clothed these meanings in musical felicity.

Particularly was this true as the program progressed, the Beethoven songs being stirringly sung, and the later Brahms and Schumann works representing perhaps the heights of her achievements. The Mozart songs offer less than these others for Mme. Lehmann's art, and she is not as convincing in French as in her native German.

The infrequently sung Cornelius cycle, comparatively slight in merit, was made something of communicative loveliness through Mme. Lehmann's projection of the increasing exaltation of its rather similar songs. Among the most charming moments of the afternoon were the encores which followed, Wolf's In dem Schatten meiner Locken und Schubert's Ungeduld.

A pervading dark color and intensity marked the Tchaikovsky and Moussorgsky items but Rubinstein's Es blinkt der Tau, quietly yet rapturously sung, does not seem a fitting closing piece. However, the encores provided the necessary feeling of climax.

Mr. Balogh proved a most capable and sympathetic accompanist throughout.

Schnabel Plays Again

Artur Schnabel, pianist. Carnegie Hall, March 16, afternoon:

Six Moments Musical, Op. 94 Schubert
Sonata in F Minor, Op. 57 Beethoven
Sonata in F (K. 332) Mozart
Sonata in D Op. 53 Schubert

In his characteristically unassuming manner (Continued on page 30)

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WASHINGTON HAILS VISITING SYMPHONY

Philadelphia Orchestra in Last Concert—National Forces Give Wagner Program

WASHINGTON, D. C., March 20.—The last concert of the Philadelphia Orchestra's season in this city on March 7 was under the leadership of Eugene Ormandy. His reading of the Brahms Second Symphony was both noble and understanding. The interrelation of phrases, broadly defined, were molded into a whole of great beauty and emotional expressiveness. His own arrangement of Paganini's Moto Perpetuo, played by the violin section to the cleverly planned support of the rest of the orchestra, was received with enthusiasm. The last part of the program included Spanish compositions and here again, the conductor's virile leadership brought splendid results.

National Symphony Active

The National Symphony under Dr. Hans Kindler gave its second all-Wagner program on March 10. Dr. Kindler chose the Prelude to Act 3, Dance of the Apprentices, Entrance of the Meistersinger and Homage to Hans Sachs from Die Meistersinger; Preludes to Act 1 and 3 from Lohengrin, Brünnhilde's Immolation from the finale of Götterdämmerung, the Good Friday Spell from Parsifal, Träume, and the Overture to Tannhäuser. The entire program was given with sensitive insight into the very essence of the music, reverend in character and noble in tone quality. It was a performance that did credit to Dr. Kindler for his untiring efforts toward perfection and to the audience for the quality of its appreciation.

The last of the major concerts before the lull of the Lenten season was given by Ossip Gabrilowitsch and Albert Spalding on March 5 at Constitution Hall. These two artists combined their forces in one of the finest sonata recitals heard here in many years. In the three works on their program, Brahms's Sonata in D Minor, Op. 108, Mozart's Sonata in E Flat, K 380 and Beethoven's Kreutzer Sonata, they brought out the resources of their splendid musicianship in an interpretation of exquisite

refinement and deep import. The artists played with rare enjoyment and mutual understanding and the appreciation of the audience was rewarded by the addition of the slow movement from Beethoven's Sonata in G as encore.

The Monte Carlo Ballet Russe returned here on March 7 for two performances at the National Theatre of selections from their standard repertoire. Tamara Toumanova, David Lichine and Leonide Massine were outstanding interpreters.

Orchestral Fund Drive Begun

The drive for a sustaining fund of \$100,000 for the orchestra begins this week. The time limit for raising the money has been set for March 25. If

the drive is successful, the orchestra will be placed on a permanent basis allowing for a larger concert schedule and more rehearsals.

Plans have also been formulated for a series of summer concerts beginning June 15. These will be held on Thursday nights and Sundays at sunset at the Arlington Memorial Bridge for a period of six weeks. The orchestra will be seated on a large barge anchored in the Potomac off the water gate of the bridge while the steps leading up from the water to the Lincoln Memorial will serve as seats together with some 2,000 others. Dr. Kindler will conduct most of the concerts but during his absence in Europe guest conductors will take his place.

ALICE EVERSMAN

HERTZ CONDUCTS LOS ANGELES PLAYERS

Yehudi Menuhin Plays Works by Mozart, Bruch and Bach With Philharmonic

LOS ANGELES, March 20.—Giving the last, but one, of its concert series before the return of Otto Klemperer, the Los Angeles Philharmonic presented Yehudi Menuhin as soloist in the ninth symphonic pair of concerts in Shrine Auditorium on March 8 and 9. Alfred Hertz was summoned from San Francisco to conduct. The result was one of the most artistic concerts heard here for sometime. Mr. Menuhin played Mozart's Violin Concert No. 3 in G, with cadenza by Sam Franko, and Bruch's Concerto in G Minor, Op. 26, revealing the fact that his art has reached maturity. He imbued the Mozart with a freshness and ethereal quality and disclosed new beauties in the threadbare Bruch work, but his greatest effort was reserved for the Bach Chaconne, which he gave as an extra. Such playing as he vouchsafed in this composition was of the sort that we are seldom permitted to hear. Superb accompaniments were supplied by Mr. Hertz, who also conducted the orchestra in Beethoven's Overture to Coriolanus, and the Paris version of the Bacchanale from Wagner's Tannhäuser.

Basil Cameron Conducts

Basil Cameron of Seattle, was conductor for the popular concert on the preceding Saturday night when interest was centered in Randall Thompson's Symphony No. 2, in E Minor. Despite a feeling of monotony and lack of color in orchestration, the work was given a cordial hearing. Emile Ferir, violist, was soloist in two short original works for viola and orchestra, and Anthony Linden was heard as soloist in Mozart's Concerto for flute and orchestra in D. Mr. Cameron and his musicians were acclaimed.

John Charles Thomas finally gave his often postponed recital in the auditorium on March 5. The baritone was in fine form, singing with the beauty of voice and seasoned artistry which one expects, a group of six Lieder, Italian and French songs and English songs to complete the program. Carroll Holister accompanied.

Mischa Levitzki appeared in a recital on March 3. The program was conventional, with Levitzki and Ravel representing the composers of the last 100 years. A Chopin group was especially fine in its technical brilliance and tone quality.

Lillian Evanti, a gifted Negro soprano, sang before an appreciative audience in the Auditorium on March 4. Her program included arias by Donizetti, Verdi and Handel and songs and

spirituals. She was accompanied by Naida P. McCullough.

The Pacific Grand Opera Company, organized and sponsored by Ralph Pannessa, gave Verdi's *Trovatore* in the Auditorium on March 9. The size of the audience would indicate that there is no urgent demand for frequent hearings of this antiquated score, despite its insistent melodies. The cast and the small orchestra, under Alberto Conti, were of uneven merit. Paola Marconi and Hazel Hayes were the chief protagonists, with Olga Dane, Rodolfo Hoyas and Alfonso Pedrosa in important roles.

The recent program of the Ellis Club featured Orlene Burrow as violin soloist, and Dr. Ray Hastings as organist. The concert, conducted by Hans Blechschmidt, with Mrs. Hennion Robinson at the piano, was cast in conventional mould.

The Euterpe Opera Reading Club, Roland Paul, reader, presented *Gioconda* for its monthly offering. The singers were Eleanor Woodforde, Olga Dane, Henry Cantor and Frank Pursell. Mrs. Robinson is the club's excellent pianist.

Beethoven's *Fidelio* was presented by the Hollywood Opera Reading Club, Leon Rains, reader. The singers were Miss Woodforde, Alice Mosher, Carl Omeron, John Ellis, Earl Miller and Mr. Rains. Mrs. Rains was at the piano.

HAL D. CRAIN

Spry and Kirby Give Recital

SPARTANBURG, S. C., March 20.—Walter Spry, pianist, assisted by Mary Lou Kirby, violinist, was heard in a popular concert here recently in Converse College Auditorium. Mr. Spry and Miss Kirby played the Schuett Suite and each was heard in groups of solo compositions.

Bruna Castagna Is a Popular and Frequent Carmen in New York



De Bellis
Bruna Castagna, Contralto, in the Bizet Role She Has Recreated Thirty-Two Times in New York

A popular Carmen, and one who probably holds a record for number of appearances in the role during a single season, is Bruna Castagna, contralto. She has been heard in the title part of Bizet's Spanish opera thirty-two times in New York, including performances at the Hippodrome and at the Lewisohn Stadium during the summer. Her most recent Carmen portrayal was at the Hippodrome on the evening of March 16.

Miss Castagna also is active in the field of radio, having sung some twenty-five times in the Radio City Music Hall Symphony programs broadcast under the direction of Erno Rapee over a national hook-up on Sunday noons. Radio City Music Hall also has engaged her to sing the contralto solo in de Falla's *El amor Brujo* during the week of March 21 to 27.

Willmore and Powers Artists Engaged for Spring Season

Miriam Winslow and her dancers will give a recital at the Spring Festival at Bucknell University, Lewisburg, Pa., on May 19. Ted Shawn and his Group will appear in Detroit on April 6; in White Plains, N. Y., on April 12; in Pittsburgh on April 27; in two recitals at Colby College in Maine on April 30; at Symphony Hall, Boston, on May 3 and at Great Neck, L. I., on May 11. These artists are under the management of Willmore and Powers.

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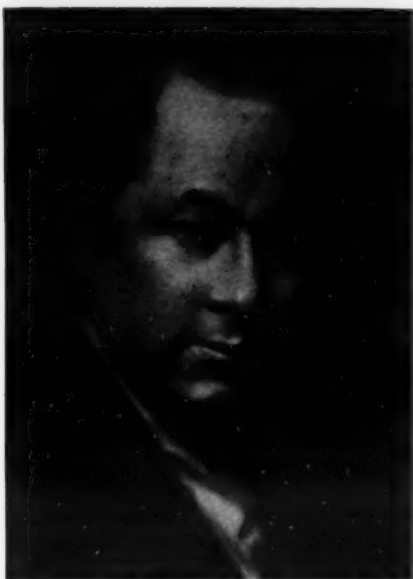
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An examination of these effective choral works is recommended to conductors when deciding on their next season's programs.

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Frederick Jagel Active in Opera, Oratorio and as Festival Soloist



Frederick Jagel, Tenor of the Metropolitan Opera, Who Is Active in Many Fields

Frederick Jagel, tenor of the Metropolitan Opera, was soloist with the Oratorio Society under Albert Stoessel in a performance of Bach's B Minor Mass at Carnegie Hall on March 20. On March 23 he was to sing the role of Rodolfo in a matinee of La Bohème at the Metropolitan Opera, to be broadcast, and on March 25 he was to give his annual recital in the Town Hall.

On April 18 and 19 Mr. Jagel will sing in performances of Bach's St. Matthew Passion with the Chicago Symphony in Chicago and from April 22 to May 6 he will make a tour comprising eight recitals. From May 20 to May 25 he will take part in the Cincinnati May Festival singing as narrator in Bach's St. Matthew Passion; as Siegfried in excerpts from this drama by Wagner and as tenor soloist in Kodaly's Psalmus Hungaricus. Mr. Jagel has sung many roles at the Metropolitan this season; Faust, Pinkerton, the Duke in Rigoletto, Radames in Aida, Canio, Turiddu and Rodolfo.

Ralph Leopold Heard in Recital

Ralph Leopold, pianist, gave a recital on Feb. 26 in Colonnade Hall of New York University. He played his own transcriptions for the piano of excerpts from the three acts of Wagner's Siegfried, interspersing the music with explanatory remarks. Mr. Leopold gave a similar recital recently at the Hotel Statler in Boston, playing excerpts from the four sections of Der Ring Des Nibelungen.

San Francisco Welcomes Season of Varied Opera at Popular Prices

Repertoire of San Carlo Company Includes Twenty Standard Operas—Chamber Music Occupies Prominent Place in West Coast Activities

SAN FRANCISCO, March 20.—The San Carlo Opera Company, giving San Francisco its second annual season of dollar opera under the management of Tom Girton, gave twenty-four performances in the eighteen days between Feb. 21 and March 9. Its repertoire included Aida, Madama Butterfly, La Bohème, Faust, Il Trovatore, Cavalleria Rusticana, Pagliacci, Rigoletto, Carmen, Martha, La Gioconda, Lohengrin, La Traviata, Otello, Romeo and Juliet, Samson and Delilah, Tannhäuser, Lucia, The Tales of Hoffman and Tosca.

The individual artistic triumph was the Madama Butterfly of Hizi Koyke, Japanese soprano. Dmitri Onofrei and Bianca Saroya gave consistently good performances. Aroldo Lindi's triumph was in the role of Otello. He gave a fine study of the Moor. Dreda Aves sang seven roles in nine days, scoring artistic successes in each. Most notable were her Carmen, Delilah and Ortrud. Lucille Meusel won a tremendous ovation in the coloratura roles. Her Gilda and her Olympia (in The Tales of Hoffman) were especially good. Mary McCormick sang Marguerite in Faust and Juliet in Romeo and Juliet. Mostyn Thomas, Stefan Kozakevich and Harold Kravitt were outstanding among the baritones and basses.

Except for Tannhäuser, the productions were surprisingly good. And even in this opera, for which the troupe was not really equipped, the small ballet headed by Lydia Arlova and Lucien Pridiaux gave as convincing a bacchanale as the west coast has seen in many a year. Carlo Peroni conducted every opera. Among other promising singers were Charlotte Simons and Stella De Mette who contributed interesting performances and good voices to several roles.

Schönberg Conducts Own Works

Arnold Schönberg conducted a program of his own works under the sponsorship of the New Music Society. The Chamber Symphony, seven excerpts from Pierrot Lunaire cycle with Rudolphine Radil as the voice, and the Waldtaube from the Gurre Lieder, sung by Miss Radil with Douglas Thompson at

the piano, comprised the program.

A concert was given by the Paris Instrumental Quintet on Carolyn Ware's Chamber Music Series in Veteran's Auditorium. They played Couperin's Concerts Royaux for violin, 'cello and harp; Mozart's Quartet in D, Op. 28, for flute and strings; Pierné's Variations libres et Finale for the Quintet of flute, violin, viola, 'cello and harp and Joseph Jongen's Concert à cinq Op. 71, for the same instrumentation, and Debussy's Sonata for flute, viola, and harp.

Harold Bauer, John McCormack and Mischa Levitski recently gave concerts in Veteran's Auditorium. A concert was given in honor of Issay Dobrowen, departing conductor of the erstwhile San Francisco Symphony, in which the conductor appeared as pianist and had John Pennington, violinist, and Horace Britt, 'cellist, as assistants. They played Beethoven and Schubert trios and Mr. Dobrowen gave a group of piano solos that brought him a tremendous personal ovation.

Talented Violinists Heard

Isaac Stern, fourteen-year-old violinist and pupil of Naoum Blinder, recently gave a recital, playing with musician-ship and virtuosity. Mr. Blinder assisted in the Bach double concerto and Mr. Stern offered Ernst's F Sharp Minor concerto, Chausson's Poème and Wieniawski's Fantasia Brillante. Elizabeth Alexander accompanied. Theatrical violin playing was also revealed by another young player, Joan Halamicek, fifteen. Bernard Katz accompanied.

The Pasmore Trio, Mary, violin, Dorothy, 'cello, and Suzanne, piano, gave a sterling performance of chamber music works by Schubert, Schumann and Dohnányi at an afternoon musicale in the De Young music room on March 7.

Raymond Foote, pianist, and the 1933 winner of the Federated Music Club's Northern California contest for young musicians, gave a debut recital at the Community Playhouse on March 10. Bach, Chopin and Liszt were represented on his program. The Bohemian Club Male Choir, led by Robert C. Newall, gave a program of good choral music in the Jinks Room of the Bohemian Club, assisted by John Teel, tenor, and instrumentalists.

MARJORY M. FISHER

Ruth Epstein Plays with Long Island Symphony Under Wetzel

FLUSHING, L. I., March 20.—Ruth Epstein, harpist, was the guest soloist with the Long Island Symphony, George J. Wetzel, conductor, at its third concert given in the Flushing High School auditorium on Feb. 20. Miss Epstein was heard in Zabel's Harp Concerto in C Minor, this being the first performance of this work in the United States by a feminine harpist.

Miss Epstein also played a group of transcriptions for harp solo by Francis Pinto, of works by Brahms, Liszt, Handel and Palestrina. The orchestra played Schubert's Symphony No. 8 in B Minor, Luigini's Egyptian Suite and other works.

Yolanda Greco Begins Tour

Yolanda Greco, harpist, began her 1935 concert tour at Hillside, N. J., on March 4 where she appeared as soloist with the Hillside Choral Society.

Rafael de Mertis Returns from a Western Tour as Accompanist for Noréna



Rafael de Mertis, Pianist, in Bismarck, N. D., During His Tour as Accompanist for Eidi Noréna

Rafael de Mertis, pianist, recently returned from a western tour as accompanist for Eidi Noréna, soprano of the Metropolitan Opera. Heard also as soloist, Mr. de Mertis appeared with Miss Noréna throughout North Dakota, Colorado and Illinois in February. He also gave a performance with Miss Noréna at the White House in Washington during February.

In the course of the coming summer, Mr. de Mertis plans to visit Norway where he will give several recitals. He is scheduled for an appearance as soloist at the White House next fall.

MACDOWELL AWARDS MADE

Winning Quartets Announced in the Chamber Music Contest

The winners of the MacDowell Club amateur chamber music contest were announced at a concert and reception at the MacDowell Club Rooms on March 16. Three quartets were chosen by a jury consisting of Adolfo Betti, Willem Willeke and Hans Letz.

First prize was awarded to the following quartet:—Louise Foote and Hope Haney, violins; Catharine Smith, viola and Doris Smith, 'cello. Second prize was awarded to the quartet including Helen Rice and Florence Duvall, violins; Hoxie Neale Fairchild, viola, and Marjory Kennedy, 'cello, and third prize was awarded to the quartet composed of Mrs. Cecil Smith and Sonia Byron, violins; Cecil Smith, viola, and Doris Smith, 'cello.

The MacDowell Club chamber music competition was conceived solely with the idea of stimulating amateur musicians to form trios, quartets and quintets, thus encouraging the playing of chamber music.



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Vienna Radio Revives Wagner's Liebesverbot

Unfamiliar Early Work Suggests French and Italian Styles—Broadcast Performance a Good One—Bartered Bride Given by Staatsoper in New and Delightful Decor—Freischütz, Tosca Also Heard—Bach Cantatas Staged—Variety of Visiting Artists

By DR. PAUL STEFAN

VIENNA, March 15.—Among the most noteworthy events of the past few weeks was the studio performance of Wagner's unfamiliar Liebesverbot, composed in 1836 and performed only once during Wagner's lifetime under his direction when he was kapellmeister at the Magdeburg Theatre in 1835-36. If one did not know that this music is by Wagner, he would never believe it. One can hear the whole French and Italian opera of that period, and next to Auber, Bellini, Donizetti and Spontini, one often can hear the melodies of a young Verdi.

It is, therefore, in no wise true that Wagner had left that world of opera because (as has been claimed) he was incapable of composing in that style or because he lacked the necessary imagination for it. The text is a unique confession of the freedom of the senses and the Carnival, something which happens only once in Wagner's work and which appears to make it plausible if the official guardians of Wagner's inheritance did very little to allow this opera to become known. Wagner had made a present of the score to his protector, King Ludwig of Bavaria. Only in 1913 was a piano score printed. Since then only sporadic performances were given on special occasions. The performance by the Vienna broadcast was an excellent one.

The Bartered Bride, in an entirely new scenic dress, was given recently by the Staatsoper. The revolving stage, which seemed to revolve a little too often, displayed delightful segments of a Bohemian village of olden days, a large market place, a small home garden with its old-fashioned colored glass globes, and many other views. The costumes were in very good taste. All of this was the creation of the painter, Kautsky. The conductor of the performance was the young kapellmeister, Kripps, who displayed a wealth of temperament in his work. The revival was made especially noteworthy, however, by the teamwork of Jarmila Novotna and Richard Tauber in the principal roles. Novotna bewitched everybody with her irresistible charm and Tauber was again at the very summit of his vocal art, while his acting was most discreet. The audience welcomed the work with great joy, and the co-operation of Novotna and Tauber guarantee numerous listeners in the future.

Weingartner Conducts Freischütz

A few days later, Felix Weingartner personally conducted a performance of Der Freischütz which, in spite of re-studying, was not altogether successful in the leading vocal parts because an epidemic of gripe had necessitated various changes among the principals. However, the tonality of the orchestra offered compensation, and Weingartner conducted in masterly fashion with his accustomed feeling.

Another performance which proved of

interest was that of Hans Duhan, an excellent baritone of the opera, as conductor of Tosca. He also is well known in the concert field as an interpreter of Lieder, stage manager under Wallerstein, having been stage manager for the Bartered Bride and having also conducted entire concerts. Surprisingly successful, he stood now on the other



Richard Tauber, One of the Stars of Vienna's Revival of Bartered Bride

side of the curtain, and not the slightest mishap marred the performance. The Scarpia was sung by Franz Höbbling, an actor of the Burgtheater. He has repeatedly appeared in the role of a singer and years ago sang the Holländer at the Vienna Volksoper. His Scarpia showed taste and culture and uncommon vocal means, yet he probably will remain at the Burgtheater. On this occasion historians of the Viennese theatre made the discovery that around the middle of the nineteenth century there was a very beautiful actress at the Burgtheater who at the same time was on a regular contract with the opera. Her name was Mathilde Wildauer.

One of the very fine Viennese cabarets, called Der Liebe Augustin, intending to celebrate the Bach anniversary, attempted very successfully a scenic presentation of the Kaffee-Kantate and the Bauern-Kantate, both arranged and partly revised in text by G. H. Moster of this city. It was proved that both pieces in characteristic form may produce a very charming effect. Comic opera by Bach—that is a rather curious aspect.

Noted Artists in Concerts

A whole series of great soloists have appeared on the scene: Rachmaninoff, Backhaus, Kreisler (who, after his long absence received special ovations, Weingartner conducting the accompanying Philharmonic Orchestra) and Serkin, who also had been absent from Vienna for some time. Among new personalities were the excellent pianist, Kurt Appelbaum, and the brilliant Italian harpist, Luigi Magistretti. Several evenings of the Kolisch Quartet, during which the enthusiasm of the audience was such that after the classical program encores by Berg and Webber had to be given.

Among the series of modern concerts, an Italian evening must be mentioned, offering chamber music by Casella and Alceo Toni, choral works and songs by Malipiero and others, interpreted by Hanna Schwarz. Ernst Krenek had

arranged for his Austrian Studio, a whole concert of folksongs in modern version for soloists and chorus, some of his own versions and some by Bartok, Joseph Koffler, Vycpalek and others. It is questionable whether these versions are not going too far away from the essence of the folk song. Other pieces which Krenek, Schönberg and Janak had arranged for the official German Folksong Book published in 1930 seemed to hold much better to the line, and to respect the boundaries. Yet the evening as a whole was one of the most interesting of the season.

PEABODY PUPILS ACTIVE

Scholarship Holders Give Recitals Upon Completion of Courses

BALTIMORE, March 20.—Students who have completed their third and final year of study at the Peabody Conservatory of music and who have given scholarship recitals are: Myriam Hammer, pianist, on Feb. 26; Everett Stevens, composition, on March 5; Leah Effenbach, pianist, on March 15. Ruth Kelman, pianist, was to have given a recital on March 18; Bernard Milofsky, violinist, will give a recital on March 25; Florence Layton, organist, on March 29; John Ademy, bass, on April 3; Arnold Kvam 'cellist, on April 12 and Alvin Holston, violist, on April 17.

Scholarship awards are made by the departmental faculties on the basis of talent as determined by competitive examination. It is one of the requirements of these scholarships that holders of such awards must give a recital upon the completion of the three year period of study.

Ralph Errolle Directs Essex County Opera Company

NEWARK, March 20.—Ralph Errolle, tenor and president of the American Institute of Music-Arts and Drama has founded and is the director of the Essex County Opera Company. The organization provides employment to musicians, singers and dancers and gives to residents of Essex County the opportunity to hear fine music free of charge. Osbourne W. McConathy is conductor, William Oscar, associate conductor, and Ruth Reynolds, chorus master.

Julian C. Howe Appointed Comptroller of New England Conservatory

BOSTON, March 20.—Julian C. Howe has been appointed comptroller of the New England Conservatory of Music, Wallace Goodrich, director. Part two of the new course in harmony by Carl McKinley and Warren Storey Smith, members of the faculty, has recently been published.

American Soprano Is An Active Member of The Vienna Volksoper



Gina van de Veer, Who Created Pompilia in Hageman Opera at the Vienna Volksoper

VIENNA, March 15.—Among American artists active in the operatic field in Europe is Gina van de Veer, soprano of the Vienna Volksoper, who was chosen to sing Pompilia, the leading feminine role in Richard Hageman's opera, Tragödie in Arezzo (Capon-sacchi) at its first performance at the Volksoper on March 19. During the last seven years Miss van de Veer has been studying in Europe and has sung frequently in Paris, Berlin and Vienna.

She made her European operatic debut as Elsa in Lohengrin in Berne, Switzerland, where she sang for two seasons. After an additional two seasons in Brünn, Czechoslovakia, she was engaged by the Volksoper and there has appeared as Dolly in the first Vienna presentation of Wolf-Ferrari's Sly; Elsa in Lohengrin, Marguerite in Faust, Micaela in Carmen, the Countess in The Marriage of Figaro, Eva in Meister-singer, Desdemona in Otello, and the title role in Louise.

Miss van de Veer's training in the United States was under Mr. Hageman in New York, Herman Devries in Chicago, and at the Glenn Dillard Gunn School, Chicago. Her first American appearance in a song recital will be next fall in New York.

Mu Phi Epsilon Gives Musicales

The Mu Phi Epsilon regular monthly musicale was given at the National Club in New York on March 10. Marion Anderson, pianist and student at the Juilliard School played works by Chopin, Albeniz and Lecuona. Fritz Weim, violinist, played works by Handel, Sarasate, Ysaÿe, Kreisler and Wieniawski. Alleen Thackeray was at the piano for Mr. Heim.

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The Manhattan Concert Fortnight

(Continued from page 26)

ner, Mr. Schnabel played through this substantial program, the listeners being completely absorbed in following every note of the music. They heard a series of beautifully proportioned, perfectly phrased, and artistically fashioned performances. At no time did the pianist exceed the limitations of his instrument, but rather did he restore the beauty of piano playing *per se* in his interpretative restraint.

Mr. Schnabel's apparent partiality to the music of Schubert presents an interesting contrast to his reputed allegiance to that of Beethoven. There is much to be said for the conciseness of Beethoven, especially in the Appassionata sonata as opposed to the diffuseness of Schubert in his repetitious and often rhythmically monotonous sonatas. Even the superlative art of Mr. Schnabel could not eliminate this contrast. But the Moments Musical are tonal miniatures of high order and the audience was grateful for the chance to hear them played with such artistry.

The Mozart sonata won spontaneous applause for a finely wrought performance. Suffice to say that the Appassionata was given with understanding, individualism in phrasing and interpretation, and fire. It swept everything in its onrush of impassioned feeling.

Nelson Eddy in Song Program

Nelson Eddy, baritone. Theodore Paxson, accompanist. Town Hall, March 16, afternoon:

Invocazione di Orfeo.....	Peri
Chi vuole innamorarsi.....	Scarlatti
Munasterio.....	Costa
L'incontro.....	Santoliquido
Pauvre martyr obscur.....	Paladilhe
Clair de lune.....	Fauré
Quand la flamme de l'amour, from "Jolie Fille de Perth".....	Bizet
Au pays.....	Holmes
Es ist alles wie ein Wunderbarer Garten; Friede; Er ist ein Schmitzer; Du bist so jung; Es werde Licht.....	Wolff
Thou Art Risen, My Beloved.....	Coleridge-Taylor
Bondage.....	Davis
The Cloths of Heaven.....	Dunhill
My Heart's in the Highlands.....	Jensen

Nelson Eddy's only New York recital of the season was one notable for skillful use of a beautifully produced and expressive voice, united with an attractive platform personality. Though the program was not one of the most rewarding musical quality, it was sufficiently varied to enable the young American baritone to disclose the wide range of his art, from the austerity of the Peri air to the warm romanticism of the Wolff group, and the delicacy of the Fauré Clair de Lune to the theatrical implications of Bizet's Quand la flamme de l'amour. Two of the most applauded songs of the afternoon were the Bizet air and the Holmes Au Pays, in which the recitalist became actor as well as singer, after the fashion of the diseur.

Throughout the recital, Mr. Eddy sang with a tone rich and full, with tenor-like high notes and attractive soft phrases. The Fauré song was projected entirely in the half-voice. The recitalist's command of the long phrase, his smooth legato, his easy transition into the head voice and his



Apeda
Emma Otero Gave a Song Recital for the First Time in Several Seasons

admirable diction in Italian, French, German and English were such as to command the admiration of the fastidious. Perhaps the best of the Erich Wolff group, well sung throughout, was Du bist so jung, in which the baritone was particularly successful in building and sustaining the poetic mood. One of the most impressive of his achievements was his singing of an extended excerpt from The Marriage of Figaro, which, oddly enough, was an "encore" after his first group of four Italian songs, none of them of any such musical consequence as this supplementary number. Another outstanding song among the extras was Hugo Wolf's Rattenfänger, in which the last note was spun out pianissimo with surprising effectiveness. Mr. Paxson was an able accompanist. The audience was a very enthusiastic one.

Sofia Levine Heard in Recital

Sofia Levine, soprano, gave a recital of diversified interest and range in the Town Hall on the evening of March 17. Coenraad V. Bos supplied masterly accompaniments and Samuel Antek played violin obligatos to L'ora della sera by Alaleona, Yiddish Lullaby, by Dobkin and Had You But Known, by Denza. Miss Levine was at her best in Rachmaninoff's Vocalise, excerpts from the same composer's Musse, Gretchaninoff's On the Cornfields, and Kashevaroff's Calme Nuit. She also sang Tatiana's aria from Tchaikovsky's Eugen Onegin. The range of her voice is more than adequate and the tone itself pleasing and full, but clarity and incisiveness of production were sacrificed by her over use of portamento.

Other works on the program included Respighi's Scherzo, Tarantella by de Meglio, Rimsky-Korsakoff's Chanson Hebraïque, From India by Ware, Taubert's In a Foreign Land, Head's A Blackbird

Singing, and Kountz's The Sleigh. The audience was of a good size and warm in its appreciation.

Kreutzberg Returns in Dance List

Harald Kreutzberg packed the Guild Theatre, on the evening of March 17, with dance enthusiasts who had been impatiently awaiting for several seasons the return of this famous German dancer.

There is no doubt that Kreutzberg still holds his place as one of the leading male dancers of the time. Even his gestures vibrate with kinesthetic energy, and when he does break through the limits of decorative gesture to dance (which, alas, is all too seldom) his virtuosity leaves nothing to be desired.

The brilliant polish and purposeful finesse of the master craftsman is evident in every detail. His long ghoul-like hands continue to be his most extraordinary mediums of thought, feeling and decoration. Costume, music and movement are thoroughly synthesized into a harmonious whole, and the audience continues to be charmed by his engaging personality, thrilled by his breathtaking technique, and transfixed by his morbid imagination.

In spite of all these accomplishments, however, the recital was somewhat unsatisfactory. Although the "highbrows" and "long faces" of the dance world were openly disappointed to find Kreutzberg in so hilarious a mood, there was no happy laughter in the whole program. True, the audience laughed indulgently at his infantile clowning, approved of his caricature of Spanish dancing, and felt the thrust of his double-edged satire in the King's Dance. This last, by the way, would satisfy even the demands of *The Masses* and *New Theatre* in their recent editorial quests and requests for some good revolutionary dances.

The three or four dances that were thoroughly serious were neurotic enough to please even the most introspective of our dark-souled cults.

The greatest disappointment about the recital was that psychologically it failed to maintain the previous standard of virility which this dancer has set.

Emma Otero in Song Recital

Emma Otero, soprano. Frank La Forge, accompanist. Town Hall, March 18, evening:

Care compagne from La Sonnambula.....	Bellini
If thou be near.....	Bach
In Evening's Glow.....	Schubert
Snowbells.....	Schumann
For Music.....	Franz
Mad Scene from Hamlet.....	Thomas
Recuerdas Tú?.....	Lecuona
Acuerdate de mí.....	Ponce
Altiva.....	Grever
Mi Niña.....	Guertary
Marinela.....	Serrano
Seguidilla.....	Folk song
Guitarra Española.....	Alonso
Las hijas del Zebedeo.....	Chapi

A notable increase in artistry and vocalism was to be observed in this recital by Miss Otero over her previous appearances. Although the voice is one light in quality and easily overburdened by material of too great weight, it is of pleasing quality and is most ably controlled with respect to pitch and production. It quickly became apparent that Miss Otero was at once more comfortable and more effective in the ingratiating, mellifluous Spanish melodies or those of Spanish derivation than she was, for instance, in the excerpt from Thomas's opera. Here her top tones tended to flatten out and lose the smooth, rounded finish which characterized her singing in general. The songs from Latin America by Lecuona, Ponce, Grever and Guertary received warm, intelligent and thoroughly characteristic publication. And it may be added that they are tunes of more than ordinary charm, what with their romantically melodic texts, strong melodic line and, of course, Spanish rhythms.

The works by Bach, Schubert, Schumann and Franz were sung in English, and while all were satisfying musically, the first two were not exemplary in the matter of diction. Mr. La Forge, as usual, played faultless accompaniments from memory.

(Continued on page 33)

Orchestral Concerts

(Continued from page 22)

flowed serenely and unhurriedly on its tranquil way.

Where experience and deepening of penetration into the moods and spirit of Brahms stood him in better stead, Mr. Toscanini gave a superlative performance—



Vladimir Horowitz, Soloist with Toscanini in the Brahms First Piano Concerto

namely, in the symphony. It was a joy to hear a projection that was faithful to the score in practically all matters and still was not dull, not dry—as many exaggerators would have one think it might be—but on the contrary, was very beautiful and a rare musical treat.

The Serenade excerpt was a charming beginning, fastidiously played. Applause was more than hearty—it was almost frenzied throughout. The program was repeated on Friday and Sunday afternoon.

Tibbett Presents Medals at Final Children's Concert

With Lawrence Tibbett, baritone of the Metropolitan Opera, as guest of honor and this year's distributor of prizes and ribbons denoting honorable mention to twenty-seven young music lovers, the Philharmonic-Symphony's twelfth season of concerts for children and young people, Ernest Schelling, conductor, came to an end with its sixth program in Carnegie Hall on the morning of March 16. The awards, which are made annually, were for the best note books of comments on the programs submitted by the young folks attending the concerts.

In addition to medals won by Sidney Louise Peloubet, aged fourteen; Mathilde Zwilling, eleven, and William Nicoll, seven, there were special prizes for Mary Biddle, thirteen, and Peter Schellens, twelve, and honorable mention ribbons for twenty-two other children.

The program included Purcell's Trumpet Prelude, Johann Christian Bach's Sinfonia

(Continued on page 33)

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The Fortnight at the Metropolitan

(Continued from page 18)

sonated Wilhelm Meister, Léon Rothier was Lothario; Gladys Swarthout, Frédéric, and Messrs. Bada, Ananian and Cehanovsky completed the cast. Louis Haselmans conducted. N.

A New Elisabeth

The clans have learned to gather whenever Kirsten Flagstad is announced for a performance, and it was a capacity house that greeted the Norwegian soprano in her first appearance here as Elisabeth in the Tannhäuser of the evening of March 15. In truth, she was herself the "bright and steadfast evening star" of the occasion, for the performance itself was none too smooth and practically all of her colleagues seemed to be beset by difficulties which were not alleviated by the extremely ragged orchestral ensemble under Mr. Bodanzky's driving beat nor by the obvious lack of rehearsal.

Mme. Flagstad's Elisabeth is a moving conception, girlishly naive, innocently heroic. Needless to say, she sang with the beauty that has come to be expected of her. The Dich teure Halle rang out with splendor of tone and intensity of feeling, the climax of the second act was projected with a surety and power that were thrilling, and the Prayer had sustained nobility and sweetness of sound. Curtain calls galore and shouts of approval showed the audience's reaction to this outstanding performance.

Lauritz Melchior as Tannhäuser did not seem to reach his stride until the third act, which he sang magnificently. Friedrich Schorr's Wolfram had less than its accustomed suavity and he was not in his best vocal estate. Karin Branzell, usually a pillar of sonorous steadiness and a dependable actress, suffered from some uncertainties, although there were moments of beautiful vocalism and intense dramatic feeling in her portrayal of Venus. Emanuel List as the Landgrave gave an impersonation of more than ordinary expressiveness. Others in the cast were Lillian Clark and Messrs. Clemens, Gabor, Paltrinieri and Wolfe. Q.

Aida at Matinee

Aida with a popular cast drew a large audience at the Saturday matinee on March 16. Under the baton of Ettore Panizza, the opera was given a sterling performance by Elisabeth Rethberg in the title role, Giovanni Martinelli as Radames, Carmela Ponselle as Amneris, and Armando Borgioli as Amonasro. Virgilio Lazzari sang Ramfis, Louis D'Angelo the King, and Giordano Paltrinieri and Lillian Clark were the Messenger and the High Priestess, respectively. Mme. Rethberg sang very beautifully and both her arias were much applauded. Mr. Martinelli again gave an impressive rendition of Radames both musically and histrionically. Miss Ponselle's Amneris was excellent vocally and acted in a dignified vein and the remainder of the cast all gave a good account of themselves. D.

A Popular La Bohème

The popular Saturday night performance on the evening of March 16 was Puccini's La Bohème with Editha Fleischer as Mimi, Helen Gleason as Musetta, Nino Martini as Rodolfo and Giuseppe De Luca as Marcello. Paolo Ananian, Max Altglass, Léon Rothier, Millo Picco, Pompilio Malatesta and Carlo Coscia completed the cast, with Vincenzo Bellezza conducting. Mme. Fleischer gave an appealing performance, Mr. Martini sang the Racconto particularly well and Miss Gleason's Waltz received much applause. Mr. De Luca's Marcel was artistically done in every respect. Y.

Mary Moore Makes Debut in Sunday Night Concert

The Sunday Night Concert of March 17 was notable for the debut of Mary Moore, young American soprano, who had been prevented by illness from appearing earlier in the season. Prettily gowned, and bowing



Edward Johnson Was Again the Pelléas in Pélleas et Mélisande

girlishly to the applause which greeted her at her entrance on the stage, Miss Moore sang first with Nino Martini, the duet from Act I of Lucia di Lammermoor. Then, with Mr. Martini, Philine Falco, Armando Borgioli, Ezio Pinza and Alfio Tedesco, she was heard in the Sextet, and her first opportunity as a soloist, in the Mad Scene from the same opera. Later in the evening, she appeared in the Duet from Act III of Rigoletto with Mr. Borgioli and in the Quartet, with Irra Petina and Messrs. Tedesco and Borgioli.

Disclosing a voice of flexibility, pure quality and faithfulness to pitch, the young soprano met her test well, singing with ease and fluency. It is not a big voice, but it is well schooled and able to fulfill lyrical and coloratura demands equally successfully. A slight nervousness betrayed itself in earlier uncertainty of stage demeanor, but her aria found her in possession of herself, and she received the appreciative applause with aplomb and grace.

Kirsten Flagstad did some of her effortless and beautiful singing in the second act duet from Tristan and Isolde with Paul Althouse and Karin Branzell, and in the Liebestod. Earlier in the evening, Mme. Branzell and Frederick Jagel were heard in excerpts from Il Trovatore; Elisabeth Rethberg, Mr. Jagel, Mr. Pinza and Mr. Borgioli sang music from La Forza del Destino, and there were two overtures, conducted by Pietro Cimara, who presided over the first half, and Wilfred Pelletier, who conducted after intermission. The audience was large and very cordial. E.

Flagstad Sings Elsa

Her first Elsa at the Metropolitan brought a new success for Kirsten Flagstad at the performance of Lohengrin on the evening of March 19, when her companions in a strong cast were Lauritz Melchior as the Knight of the Swan, Karin Branzell as Ortrud, Friedrich Schorr as Telramund, Ludwig Hofmann as King Henry and George Cehanovsky as the Herald. Artur Bodanzky conducted a performance that was in many respects a superior one and particularly in the playing of the orchestra, if not exceptional in stage illusion.

Elsa, of course, is not Brünnhilde, as Elisabeth is not Isolde. Mme. Flagstad's New York appearances have demonstrated that the heavier role the more completely she meets its every demand. Though she contributed to this performance some beautiful lyric singing, as in the balcony scene, it was to be sensed that the audience was waiting for more heroic proclamations which in the very nature of the role, are not numerous. One such—the "Du Lästest! rüchlose Frau!" with which Elsa answers Ortrud's "Kennst du ihm nennen" in front of the minister—was magnificent in tonal sweep and dramatic exaltation. But Elsa has few such opportunities. As a result many eager



Lucrezia Bori as Mélisande in the Season's First Hearing of Debussy's Opera

listeners may have felt that they had only half heard the voice that has been the cause of the Flagstad-furore. The impersonation, if neither the most youthful nor the most pictorial of recent years, was one that mirrored to an unusual degree the inner thoughts and emotions of the characters. Instead of stained-glass attitudes, here was a very human woman as credible in action as she was persuasive in song. Sympathetic as was this characterization, however, it left a suggestion that Mme. Flagstad has outgrown Elsa, as the greatest of Brünnhildes and Isolde outgrew it in the past.

Mme. Branzell had some superb moments as Ortrud, her big voice and intensity of utterance evoking an interruption of applause after the curse of the second act. Mr. Melchior, if scarcely the most convincing of Lohengrins in appearance, has rarely sung better and it is not too much to say that no other Lohengrin of recent experience of New York has approached him in the vocal aspects of the role. Mr. Schorr and Mr. Hofmann were conscientious in parts that are not particularly fortunate ones for them. Mr. Cehanovsky sang resonantly. The audience showered something more than the customary plaudits upon the principals. T.

Concert at Metropolitan for Eleanor Roosevelt Club

Werner Janssen will conduct the New York Philharmonic-Symphony in the first part of a special concert on April 2 at the Metropolitan Opera House for the benefit of the Eleanor Roosevelt Club for Unemployed Girls of New York. The program will include Wagner's Huldigungsmarsch, the Largo from Dvorak's New World Symphony, the Indian Suite No. 2 of MacDowell and Liszt's Les Préludes. Operatic excerpts with vocal soloists will be given under Alexander Smallens, piano duets by Vera Brodsky and Harold Triggs and dances by Ruth St. Denis and her all-American Ballet will complete the evening's offerings.

Amy Ellerman to Be Soloist with New York University Chorus and Orchestra

Amy Ellerman, contralto, will be soloist with the New York University orchestra and chorus, Dr. Hollis Dann, conductor, in its performance of Mendelssohn's Elijah on May 18. Miss Ellerman has also been engaged to appear as soloist next season with the Columbia University Chorus, Dr. Walter Henry Hall, conductor.

RUSSIAN OPERATIC SEASON CONTINUES

Steinert and Smallens Conduct Le Coq d'Or and Prince Igor Respectively

The third evening of Russian opera, presented by the Art of Musical Russia, Inc., brought a representative performance of Le Coq d'Or to the stage of Mecca Temple on March 8. Done in the traditional operatic manner, without benefit of ballet, Rimsky-Korsakoff's fragrant fairy-tale was gaily, even lustily, depicted under the direction of Alexander Steinert. Alexis Tcherkassky, clowning, puffing and stumbling through his part to the high gratification of a large audience, easily captured the honors of the evening as the silly and futile monarch. The production as a whole, however, suffered from over-emphasis on foolery to the exclusion of that whimsical fantasy which seems an essential part of the score.

Janice Davenport, as the Queen of She-makhan, was pleasing visually, but her vocalism, especially in the Hymn to the Sun, was marred by excessive sharpening. Myron Taylor was a capable, though not very mystic astrologer. Nadine Fedora, as Amelfa, and Michael Shvets, as General Polkan, gave musical and convincing portrayals. Other parts were taken by Esther Rosoff, Dimitri Criona, and Stephen Slepoushkin. R.

Prince Igor Revived

Borodin's Prince Igor was given on the evening of March 15. The epic of the army of Igor, unheard here since 1918, was enacted before an audience of 3,500 that was repeatedly stirred by the magnificent singing of Anna Leskaya as Yaroslava, Edwina Eustis as Kontchakovna and Georges Baklanoff as Prince Igor; prompted to laughter by the comical predicaments of Vasily Romakoff as Skoula, Joseph Kallini as Eroshkam and moved to enthusiasm by the splendor of the Polovetsian dances and the barbaric utterances of the score.

Miss Leskaya's rich and voluminous soprano was heard to particular advantage in the second scene of Act II and in her lament at the opening of Act IV. Singing sustained high notes with a flawless ease of production against a sonorous background of the chorus in the former, she was the recipient of a magnificent ovation. Mr. Baklanoff was no less the artist and maintained the depth and sincerity of his role throughout, both in vocal and dramatic appeal. Stephen Slepoushkin, tenor, as Prince Galitzky, was sufficiently indeterminate a character and his voice, though not resonant, was adequate. Miss Eustis and Ivan Belikanoff were warmly applauded after their solos and duet in the third act.

The choreography created by Alex Yankovlev for the Polovetsian dances was vivid and energetic and performed by the corps de ballet with an abandon that seemed to remove the inhibitions of stilted convention usual to less spirited groups. The solo dancers were Olga Schwenker, Ann Wolfson and Georges Chaffee. Alexander Smallens conducted with precision and unflagging energy and if the tempo at which the Polovetsian dances were taken was too rapid and the chorus and orchestra held to a seemingly perpetual forte, this was mitigated by the notable performances throughout the opera of both chorus and orchestra. P.

Portland Junior Symphony Plays Cadman Work

PORTLAND, ORE., March 20.—The Portland Junior Symphony recently played Charles Wakefield Cadman's Dark Dancers of the Mardi Gras, with the composer at the piano. Yascha Gershkovich conducted. After the concert Mr. Cadman was honored by a public reception.

CIVIC GROUPS TO AID CINCINNATI FORCES

Pledge Support in View of Difficulties Announced by Directors

CINCINNATI, March 20.—The Directors of the Cincinnati Symphony have announced that the Cincinnati Institute of Fine Arts will continue the support of the orchestra through next season. Recently it has been necessary, despite rigid economy, to use capital funds to meet expenses because of reduced dividends, unpaid pledges to the institute and meager concert attendance. The future of the orchestra will depend upon public support as evidenced in the box office during the coming year. The situation is much discussed wherever people meet and civic associations promise active loyalty.

The publicity received on the front pages of three newspapers here just preceding the concerts of March 1 and 2, or the presence of José Iturbi as soloist, or both, conspired to fill the house with an enthusiastic audience. The program;

Sinfonia in G.....Gluck
Rondino for eight wind instruments.....Beethoven
Concerto for piano and orchestra in E Flat (K482).....Mozart
Concertino for double string orchestra.....Goossens
Fantasie for piano and orchestra.....Debussy
Prometheus, Symphonic Poem.....Liszt

To most of the audience Mr. Iturbi's brilliant and musically playing was the feature of the evening although some wished for more delicacy in the interpretation of Mozart's artless phrases. The first Cincinnati performances of Debussy's long suppressed *Fantasie* were gratefully received as a welcome addition to the literature for the combination even though the composer is not at his best in this work. To others interest centered on Mr. Goossens's *Concertino*, a piece of modern counterpoint of sonority, written and scored by a master hand and beautifully played by an augmented string orchestra. The seldom heard Beethoven *Rondino*, is a work worthy of more frequent performance and its difficult horn passages were well played by Messrs. Hess and Musick and further praise must be given Mr. Elliott for his excellent performance on the clarinet.

On March 5 the orchestra continued its Young Peoples Series including a demonstration of the percussion section. On March 10 a popular program was given before one of the largest audiences of the season. Including Bizet's overture, *Patrie*, Tchaikovsky's *Nutcracker Suite*, Franck's *Symphonic Variations* for piano and orchestra with Babatte Holstein Effron as soloist; Elgar's *Overture, Cockaigne*; two orchestral pieces by John Haussermann, Chabrier's *Habanera*, At an Old Trysting Place, MacDowell-Brasch; Grainger's *Molly on the Shore* and Ravel's *Bolero*. Mrs. Effron the soloist, is a brilliant pupil at the Cincinnati Conservatory of Music; John Haussermann a young composer of New Richmond, Ohio, and Mr. Brasch a member of the viola section of the orchestra.

On March 15 and 16 the twelfth pair of symphony concerts brought forth a program from which Varese's *Ionization* for percussion instruments had been eliminated. The program:

Overture to Don Giovanni.....Mozart
Eroica Symphony.....Beethoven
A Night on Bald Mountain.....Moussorgsky
Mediterranean, Suite No. 2
Anis Fuleihan Nassif
The Witches Sabbath from the Fantastic Symphony.....Berlioz

The house was not as full as it should have been at either performance but

those present were demonstratively pleased with the spirited and vigorous work of conductor and men. The tempi of the Beethoven were more lively than usual and the work gained thereby. The second half of the program was given full color value and again displayed the virtuosity of the orchestra. The novelty by the Syrian-Egyptian-American Nessif, had distinct individuality and brought a note of near east atmosphere in which the rhythms were exciting and the scoring unusual.

On March 15 the Matinee Musicale Club presented Nathan Milstein, violinist, in recital. His playing was more human and emotional, less mechanical than heretofore and marred only by occasional slight deviations from the pitch. As accompanist Leopold Mittman gave adequate tonal support in a musically manner.

BURNET C. TUTHILL

HARTFORD ARTIST SERIES CONCLUDES

Cleveland and Boston Forces Appear—Numerous Recitalists Applauded

HARTFORD, March 20.—Robert Kellogg's concert series ended brilliantly with recitals by José Iturbi on Feb. 3, and Nino Martini and Nathan Milstein on March 3. Exceptionally large audiences demanded many encores. In the latter recital, Leopold Mittman and Miguel Sandoval were the accompanists. Mr. Kellogg's announced program for 1935-6 includes Helen Jepson, Fritz Kreisler, Sergei Rachmaninoff, John Charles Thomas, Albert Spalding, Gladys Swartwout, and the Vienna Sängerknaben.

Ovations for conductor Artur Rodzinski marked the Cleveland Orchestra program at Bushnell hall on Feb. 6. Wagner was represented by portions of *Tristan und Isolde*, *Die Meistersinger*, and *Die Walküre*. Shostakovich's *Symphony, Op. 10*, was a virile novelty, placed between works by Franck-Loesser and Dukas.

The Boston Symphony under Serge Koussevitzky made its second appearance of the season on Feb. 26. A stirring reading of the Beethoven *Eroica* was preceded by the Mozart *Marriage of Figaro Overture*. The Moussorgsky *Pictures at an Exhibition*, as arranged for orchestra by Ravel, elicited a ten-minute ovation.

Myra Hess, appearing here for the third time in as many years, attracted a large and enthusiastic audience when presented by the Bushnell hall management on Feb. 18 as an extra-season event. Her program included sonatas of Mozart and Beethoven, shorter compositions of Brahms, the Schumann *Carnaval* and several encores.

The New York Opéra Comique gave performances in English at Bushnell hall on March 14-16, offering *Tales of Hoffmann*, *Die Fledermaus*, and *La Vie Parisienne*. Ernest Knoch, Edwin Strawbridge, and Ernest Otto were fine directors of music, ballet and stage. Soloists also were admirable.

The glee club of the Hartford Hospital Training school gave its annual concert on March 6 in Heublein Memorial Hall. Moshe Paranov was the conductor and also gave groups of piano solos. The eighty-two young women were assisted by Irene Kahn, accompan-

ist, and by the Hartford Hospital String ensemble, directed by Rubin Segal. The Wethersfield Women's chorus, directed by Louis Pellettieri, gave its annual concert on Feb. 20 in Wethersfield High School. Assisting were John Gurney, bass-baritone; Salvator Mario de Stefano, harpist, and Mrs. Herbert Skiff and Howard Kubik, accompanists. The chorus showed substantial progress.

Ada MacLeish, soprano, sang an exquisite song recital in the Avery Memorial Auditorium recently under the auspices of Wadsworth Athenaeum. Susanne Bloch played lute accompaniments, and Celius Dougherty was pianist.

Members of Yale Faculty Heard

Romeo Tata, violinist, and Edwin Gerschevski, pianist, both of the Yale School of Music faculty, gave sonatas at Mt. St. Joseph's college on Jan. 29, under the glee club's auspices. Sonatas by Brahms and Quincy Porter for two instruments, and the Bach *Sonata in G Minor* for violin alone, were played skillfully. The last recital of this series will be that of Bruce and Rosalind Si-

mons of Yale on March 26, offering two-piano music.

Eva Gauthier, soprano, paid particular attention to the 250th anniversaries of Handel, Scarlatti and Bach in her program at Avery Memorial on March 4, sponsored by the Friends and Enemies of Modern Music. The Scarlatti *Aria, Tu mi Chiami* from *Cantata No. VII* was sung, it was stated, for the first time in this country, and other rarely heard compositions were offered. Celius Dougherty was accompanist and offered solo group.

The year-old Temple Tarbut League chorus of Congregation Beth Israel gave its annual concert on March 10 at the Hartford Woman's Club. Roshe Lischner directed, and Arnold Goldstein was accompanist. Mildred Pomeranz, pianist, and the Hartt String quartet assisted. A Bach festival to continue on Tuesdays throughout March was inaugurated on March 5 by Clarence Walters, organist and director of music at Trinity college, with numerous assisting soloists. JOHN F. KYES

Passed Away

Heinrich Hensel

HAMBURG, March 15.—Heinrich Hensel, Wagnerian tenor, who was a member of the Metropolitan during the season of 1911-1912, died here on Feb. 23. Born in Neustadt in 1875, he came as a young man under the notice of Felix Mottl. He studied with G. Walter in Vienna and F. Emerich in Milan and made his debut in Freiburg in 1879. From 1900 to 1906, he was a member of the Frankfurt Opera followed by four years at the Wiesbaden Opera. Siegfried Wagner heard him in the latter place and engaged him to create the tenor role in his opera *Banadietrich* in Karlsruhe in 1910, and to sing *Parsifal* in Bayreuth the same summer. He sang at Covent Garden in 1911. His American debut was made as Lohengrin at the Metropolitan on Dec. 22, 1911. G. DE C.

Joseph Sohn

Joseph Sohn, pianist, teacher, critic and musicologist, died in St. Luke's Hospital after a short illness on March 16. Mr. Sohn was born in New York in 1868, and studied piano in Germany under Kullak and Scharwenka and appeared in concert in this country when only sixteen. From 1904 to 1918, he was a member of the faculty of the College of the City of New York and during the same period taught piano at the Metropolitan College of Music. About 1900, he was music critic of the *New York Journal* and the *New York American*. He also wrote numerous articles on music for various magazines as well as books dealing with musical subjects. Since 1920, he had devoted his time principally to advanced piano teaching.

Girolamo De Angelis

CALOLZIO, ITALY, March 15.—Girolamo De Angelis, violinist and teacher, died here on Feb. 9. He was born in Civitavecchia, Jan. 1, 1858, and studied with Bazzini at the Milan Conservatory. In 1881, he was appointed professor at the same institution. He was first violin in the orchestra at La Scala from 1879 to 1897, and also made concert tours in Europe and South America. In 1897, he went to Dublin to head the violin department of the Royal Irish Academy of Music.

Mme. Marie M. Leipheimer

BUTTE, MONT., March 20.—Mme. Marie M. Leipheimer, former concert singer, teacher and for many years sponsor of National Music Week in this city, died at her home on Feb. 24, after a week's illness.

Born in Leipzig, Germany, in 1853, she was brought to this country two years

later, her family settling in Cincinnati. In 1870, she went back to Germany for study and was a pupil at the Leipzig Conservatory for six years. On her return to America she toured with the Theodore Thomas Orchestra and later taught at Covington, Ky., and Peoria, Ill. She had lived in Butte since 1905. A daughter, Mrs. Charlotte Orton, and a son, E. G. Leipheimer, editor of the *Montana Standard*, survive.

Adolphe Maréchal

PARIS, March 15.—The Belgian tenor, Adolphe Maréchal, who created the role of Julien at the world premiere of Charpentier's *Louise* at the Opéra-Comique in 1900, died recently. He left the stage in 1908 after barely ten years of activity and had lived in retirement in Belgium ever since.

Jenny Maria Catherine Maude

LONDON, March 15.—Mrs. Jenny Maria Catherine Maude, said to have been the only daughter of Jenny Lind and her husband, Otto Goldschmidt, died on Feb. 1, after an illness of only a few hours. Mrs. Maude had been active during the war and was awarded the Order of the British Empire for her services in aiding soldiers' and sailors' families.

Edgar George Sweet

Edgar George Sweet, for thirty-eight years a teacher of voice in the Oberlin Conservatory of Music, died at the age of eighty-one at his home in Oberlin. He was born in Avon, Ohio in 1853 and graduated from Oberlin College and Conservatory in 1883. Except for two periods of study in Germany he taught continuously until his retirement in 1921.

Ernest L. Mahaffy

CANTON, N. Y., March 20.—Ernest L. Mahaffy, director of music at St. Lawrence University for the past three years, died in hospital at Ogdensburg on March 10, after an illness of several weeks. Mr. Mahaffy, who was born in Chelsea, Mass., in 1891, had been active as an organist in prominent churches in New England, New York State and Ohio for a number of years.

W. Perceval Monger

Wille Perceval Monger, former publicity representative of the New York Symphony Society, died on March 11 at the Empire Hotel. Mr. Monger was born in London, worked after the war on the staffs of the *New York Sun* and *Morning Telegraph* successively, and later with the Columbia Broadcasting Company. More recently he was an instructor in Italian at Columbia University.

Schools & Studios

Activities of the La Forge Berumen Studios

Frank La Forge and two of his artist pupils, Kathryn Newman, coloratura soprano, and Santo DiPrimio, tenor, were guest artists with the Lucille Bethel Chorus in Newark, N. J., on March 4. Miss Newman was heard in an aria from I Puritani and a group of songs. Mr. DiPrimio offered two arias. Mr. La Forge played the accompaniments and a group of solos. He was also represented on the program by three of his songs, Hills, Farewell at Morn, and Sanctuary, which were sung by the chorus to his accompaniment.

Mabel Boyce, soprano, was heard in a musicale at the Riverside Church on Feb. 28, with Philip Jeffries at the piano. She also sang the solo part in Gounod's Gallia at Grace Episcopal Church in Orange, N. J., on March 6.

Emma Otero, coloratura soprano, appeared with an orchestra in Ottawa on Feb. 23. Ernesto Berumen presented his pupil, Gerald Mirate, in a recital at the La Forge-Berumen Studios on March 7. Mr. Mirate played works by Handel-Brahms, Chopin, Debussy, Prokofieff, Sieveking and Leschetizky.

Alexander Raab Announces Master Classes

For the second season, Alexander Raab will conduct master classes for pianists and teachers in New York from April 22 to May 25, inclusive. At the close of these classes he will teach in San Antonio, Tex., from May 31 to June 22; Chicago from June 24 to Aug. 4; Berkeley, Cal., Sept. 1 to Nov. 1, and Los Angeles from Nov. 3 to April, 1936.

Invitation Artist Recital Given at David Mannes School

The third of the series of Invitation Artist Recitals at the David Mannes School was given on the evening of March 18, by William Kroll, violinist; Joseph Schuster, cellist, and Frank Sheridan, pianist. The program included Beethoven's Sonata for Cello and Piano, Op. 69; a Sonata for violin and piano by Frank Bridge and Brahms's Trio in C, Op. 67.

Pupils of Arturo Vita Active

Toshiko Hasegawa, soprano, sang recently in a production of Madama Butterfly in San Francisco. Nina Quartin, soprano, sang the role of the Snow Maiden in the New York Philharmonic-Symphony

Society's production of Snegourochka in the Young Peoples Series on March 9. Alden Edkins, bass, will sing in a production of an act from Fidelio at the Metropolitan Opera under Walter Damrosch on April 12. The three artists are pupils of Arturo Vita.

Nadia Reisenberg Plays at New York College of Music

Nadia Reisenberg, pianist, a member of the faculty of the New York College of Music, gave a recital in the school auditorium on the evening of March 14. Miss Reisenberg's program included the Schumann F Sharp Minor Sonata, a Bach Suite arranged by Godowsky, Mozart's Pastorale Variée and modern works by Ravel, Stravinsky and Prokofieff.

Henry Street Settlement Music School Sponsors Premiere

A new string quartet by Nicolas Berzowsky, commissioned by the League of Composers, was given its first performance at the Henry Street Settlement Playhouse by the Stradivarius Quartet on the evening of March 17. Works by Haydn and Beethoven in the same form were also played and Dane Rudhyar gave explanatory talks on the program.

Kreutzberg to Teach at Chicago Musical College

CHICAGO, March 20.—The Chicago Musical College has announced the appointment to its faculty of Harald Kreutzberg for a series of master classes in the dance, for a period of three weeks beginning April 1. The classes will include preparatory, advanced modern and general technique. Mr. Kreutzberg will be assisted by Dr. Frederick Wilkens, pianist, who will give a series of lectures.

Orchestral Concerts

(Continued from page 30)

in B Flat, Mozart's German Dances and Dukas's Sorcerer's Apprentice which had received the second highest number of votes. Special features were the singing of three Spirituals by twenty boys from the Colored Orphan Asylum at Riverdale, and Home on the Range by the chorus of the Ethical Culture School of Brooklyn, in which latter the audience joined. The final work was the Tannhäuser Overture which received highest number of votes of any work played this season.

At the close of the concert Mr. Schelling led cheers for "our own Metropolitan baritone" which were lustily given by the young audience. Cheers were then given for Mrs. John Sloan, chairman of the young people's concert committee, and Mrs. Melvin Sawin, vice-chairman, also for Maurice Van Praag and Arthur Lichstein, both members of the orchestra. Following these, childish voices all over the house called for "Uncle Ernest" and Mr. Schelling acknowledged the applause and said that he hoped to see all of his 2,500 young members of the audience again next season.

Women's Symphony in First Public Concert

New York Women's Symphony, Antonia Brico, conductor. Soloist, Sigismund Stojowski, pianist. Town Hall, March 16, evening:

Egmont Overture; Symphony No. 2 in D Beethoven
Concerto in F Minor.....Chopin
Mr. Stojowski
Overture to The Flying Dutchman..Wagner

In their first subscription concert this group demonstrated that women are competent orchestral musicians and that such an organization as theirs has a definite and logical place in the scheme of musical things in New York. Perfection has not been attained, of course. Nor should it be expected so early in the evolution of this orchestra which made its debut before an invited audience but a few weeks ago. At present the string choirs are the greatest

assets. Intonation and ensemble are still a problem to the winds, and the group as a whole needs to practice vigilance in attack, release and attention to Miss Brico's authoritative baton.

The two overtures were the most satisfactory performances of the evening. The Larghetto and Scherzo of the symphony, however, brought several additional examples of sonorous and well constituted orchestral playing. The accompaniment to Mr. Stojowski's sound and musicianly interpretation of the Chopin concerto did not fare so well in the first and third movements; but in the second, there was to be felt a rapport between soloist, conductor and orchestra which was a matter of much satisfaction to the large audience, which seemed to take a personal interest in the success of the concert. R.

New York Concerts

(Continued from page 30)

Advertising Club Singers Give All-Request Program

The Advertising Club Singers gave an all-request program sponsored by The Bohemians in the Grand Ballroom of the Hotel Pennsylvania on the evening of March 18. Arthur Judson Philips, who was to have conducted, was indisposed and his place was taken by S. B. Richard. George Todd was the club accompanist and incidental solos throughout the evening were sung by Ruth Thomas, Harold Goodwin and Arthur Lewis. Edward J. O'Brien, tenor, accompanied by his sister, sang a group of Irish melodies.

The Club, besides several popular songs of the day, sang Jacques Wolfe's Shortin' Bread, Travlin' by Harvey Enders, a number of Negro Spirituals, the Welsh folk song, Men of Harlech; the Chorus of Peers from Iolanthe and two songs by Oley Speaks with a notable sonority of tone, precision of attack and good balance of ensemble. John Barnes Wells sang several of his own compositions, Flying Cloud, Dream Port, A Puzzled Little Grandson, and others, with Walter Johnson at the piano. A work by J. Arko Mendelsohn, Children's Drum Song, dedicated to Mr. Philips and his singers, was also heard. P.

Musical Art Quartet Ends Series

The fourth and last concert of the season by the Musical Art Quartet was given in the Town Hall on the evening of March 19 with Mischa Levitski, pianist, as assisting artist. This very capable group of instrumentalists, comprising Sascha Jacobsen and Paul Bernard, violins; Louis Kievman, viola, and Marie Roemaet-Rosanoff, cello, were happy in their choice of composers so widely separated in time and nature as Haydn, Stravinsky and Brahms. They were equally felicitous in performing the music technically and adapting it to interpretatively.

Mr. Stravinsky, himself, was present to applaud their reading of his brief Concertino with its jagged and dynamic atonalities. The Quintet in F Minor, which represented Brahms, brought the most sympathetic performance of the evening, equaled only by certain portions of the Hadyn Quartet in D Minor, Op. 76, No. 2. In the former work, the group had the

assistance of Mr. Levitski, who proved to be an ensemble player of notable ability and seriousness. Another list of four chamber music concerts is announced by the quartet for next season. R.

Amelia Braddock Appears

Amelia Braddock, mezzo-soprano, gave a recital in Steinway Hall on the evening of March 19, accompanied by Isaiah Seligman. Her program included the recitative and aria, Lascia ch'io pianga, from Handel's Rinaldo and songs by Paisiello, Tchaikovsky, Lassen, Schumann, Hahn, Holmès, Fauré, Lemaire, Elgar, Kennedy-Fraser, Hageman, and La Forge. E.

Oratorio Society Gives Bach Mass

On the eve of Johann Sebastian Bach's natal day, Albert Stoessel led the Oratorio Society of New York through the Mass in B Minor for the ninth complete performance of this master work by the society, in Carnegie Hall. It was a commendable performance for all concerned, the conductor and the chorus especially. The 250 voices of the society were assisted by such prominent soloists as Helen Jepson, soprano; Rose Bampton, mezzo-soprano, and Frederick Jagel, tenor, all of the Metropolitan, and Frederic Baer, baritone; and an orchestra of sixty with Charles Lichter as concertmaster.

This anniversary occasion makes permissible some comment on the majesty, grandeur, and nobility of this deathless music which sprang from the profound depths of a great human soul. No matter how often it is heard, as the chorus sings on from the first chord of the Kyrie through the brilliancy of the Gloria Excelsis, the sadness of Qui Tollis, the richness of Cum Sancto Spiritu, the dignified beauty of Et Incarnatus Est, the depths of emotion in Crucifixus, the exhilaration of Et Resurrexit, reaching heights of sublimity in the Sanctus and then calming down to the simplicity of Dona Nobis Pacem the effect of this music is overwhelmingly transcendent. And the chorus sang well. The years have mellowed its performance, brought richness, and colorful brilliance so that now it commands high praise in its annual appearance.

The duet of Miss Jepson and Miss Bampton, Et in Unum Dominum, was beautifully done, while Miss Bampton distinguished herself for three beautifully delivered solos, attaining rare feeling in the lyrical Agnus Dei aria. Much pleasure in the performance also arose from the able playing of the orchestra.

A large audience attended and followed the music intensely. M.

DOMENICO ANGELO, pianist. Aeolian Hall. March 9, evening. MacDowell's Sonata Tragica, the Schumann Carnival and works by Liszt, Chopin, Rachmaninoff, Albeniz, Poldini and Strauss-Tausig.

MARY LEDGERWOOD, contralto. Harvey Brown, accompanist. Engineering Auditorium, March 11, evening. Arias by Handel, Peri, Bach and Purcell and song groups in English and German, including Michael Head's cycle, O'er the Rim of the Moon.

ESTHER DEMOTT, soprano. MARION PURBECK, contralto. Thelma Jean Dunn and Edward Hart, accompanists. Barbizon, March 17, afternoon. Duet from Madama Butterfly and three by Brahms. Groups of songs by both singers.

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RECITALS TO FORE IN PHILADELPHIA

**Curtis Quartet and Music Club
Active—Lotte Lehmann in
Lieder Program**

PHILADELPHIA, March 20.—The Curtis Quartet gave the third of its six programs devoted to the major chamber music works of Beethoven, on Feb. 27 in the Ethical Culture Auditorium. The program included the third Rasoumoffsky in C, Op. 59, No. 3, the Geister Trio, Op. 70, No. 1 and the septet, Op. 20. The Curtis group, consisting of Jascha Brodsky and Benjamin Shalip, violins, Max Aronoff, viola and Orlando Cole, cello, gave a beautifully articulated performance of the C Major. Messrs. Brodsky and Cole with Arthur Reginald, pianist, were heard in the Geister, which was admirably performed. The septet had as interpreters Messrs. Brodsky, Aronoff, Cole, and four Philadelphia Orchestra members, Heinrich Wiemann, contrabass; Jules Serpentine, clarinet; Walter Guetter, bassoon, and Anton Horner, French horn, and won the popular honors of the program.

The Philadelphia Music Club introduced its second piano ensemble at the semi-monthly concert on Feb. 26 in the ballroom of the Bellevue-Stratford. Eleanor Lois Fields is the director and the group consists of sixteen players, who were heard in works by Elgar, Brahms and Mendelssohn. Caroline Fox, violinist was heard to advantage in the Vivaldi G Minor concerto; with Miss Fields at the piano. Dorothy Davis contributed coloratura arias from Rigoletto and Sonnambula with Walker Ardle, Jr., as accompanist. Other contributors to the program were Frances Kilburn, contralto, Robert Elmore accompanying and James Montgomery, tenor, in a group of songs by Beethoven and Debussy, with Margaret Wilson at the piano.

Dr. Louis Bailly appeared as conductor as well as artistic director at the fourth of the series of chamber music concerts on March 10 at the Fairmount Art Museum, now in its seventh successful season. He directed with skill, the ensemble of about a score which performed the Sam Franko arrangement for string instruments of Pergolesi's Concertino, a work less strictly contrapuntal than most of the music of its short-lived composer's period and of better devised and developed melodic line. The Franko version takes advantage of many possibilities of solo and concerted effects. Dr. Bailly also presided over a very interesting novelty, the Marienlieder of Hermann Zilcher, the German contemporary composer, a cycle of eleven poems dedicated to the Virgin Mary, and written for voice with string quartet accompaniment, covering a full range of emotional effects. Jane Shoaf, a talented young soprano of clear and fresh voice and good method, was the vocalist and was effectively accompanied by Ralph Schaeffer. Kurt Polarinoff, Simon Asin and William Klennz. The Franck quintet for piano and strings was the last number, and was impressively played by Jeanette Weinstein and the Casimir Quartet, consisting of Charles Jaffe, Eudice Shapiro, Virginia Majewski and Victor Gottlieb.

The Treble Clef, an organization of women's voices, now in its fifty-first season, gave its winter program on Feb. 28 in the New Century auditorium. The

Opera Stars Enjoy Danish Evening



Keystone View
Gathered About the Festive Keg at the Melchior Danish Evening Are (Left to Right) Giovanni Martinelli, Elisabeth Rethberg, Lauritz Melchior, Emanuel List, Mrs. Melchior, Kirsten Flagstad and Dorothee Manski

A TRADITIONAL Danish evening was held by Lauritz Melchior, tenor of the Metropolitan Opera, and Mrs. Melchior at their home in the Hotel Ansonia on March 20. Guests, besides those in the picture, included Dr. Walter Damrosch, Giulio Gatti-Casazza, Edward Johnson, Mr. and Mrs.

first half of the program commemorated the 250th anniversary of the births of Bach and Handel. Chorales by the former and notable arias by the latter were listed. The miscellaneous second half was well sung, including Stanford's Fairy Day, Elinor Warren's Hymn to the Night, William Lester's Joy, and Vaughan Williams's Sound Sleep. Karl Schneider was the efficient conductor. Soloists were Thorald Croasdale, Christine Blackadder and Dorothy Saylor.

The University of Pennsylvania Choral Society, of about 100 students, organized and trained by Harl McDonald of the music faculty, gave a notable program in Irvine auditorium on Feb. 27, the main substance being finely sung ecclesiastical music, but with sufficient of the secular to attain a desirable variety. Both the men's and women's groups sang with excellent intonation and infectious spirit. This was especially true in two Georgia spirituals in Mr. McDonald's arrangements. The entire society was effective and resonant in excerpts from Mozart's Requiem and Beethoven's only oratorio, The Mount of Olives. Of special interest were the first American performances of a Nunc Dimittis by the eighteenth century Benedictine, Dom Juan Cereroles, and an Introit from an anonymous Missa Pro Defunctis of the seventeenth century. The original scores are in the library of the famous Monastery at Monserrat, Spain.

The season's second Sunday evening musicale of Plays and Players, was given on Feb. 17 in the Playhouse of Delancey Street, under Mrs. Samuel Woodard, music chairman. Blanche Hubbard, harpist, and Irene Hubbard, cellist, opened the program with compositions of Massenet, Gillet, Dittersdorf, Debussy and others, playing with fine cooperation. Carola Oyarvide,

Charles Gleaves, Edward Ziegler, Mr. and Mrs. George Engles, Mr. and Mrs. Earl Lewis, Mr. and Mrs. Friedrich Schorr, Mr. and Mrs. Berthold Neuer, Karin Branzell, Gertrude Kappel, Marcia Davenport, Estelle Liebling, Constance Hope, Otto Krause, Wilhelm von Wymetal, Jr., Vincenzo Bellezza and Albert Morris Bagby.

with Vadim Hrenoff at the piano, contributed two lithe and colorful gypsy dances. For the second half of the program Cadman's The Morning of the Year, a felicitous song cycle, was well delivered by a quartet consisting of such well known singers as Emily Stokes Hagar, soprano; Marie Langston List, contralto; Bernard Poland, tenor, and George Bush, baritone. Ruth Barber was the accomplished accompanist.

The Matinee Musical Club featured its piano ensemble of twenty-eight players at its regular fortnightly concert on Feb. 19 in the Bellevue ballroom. Agnes Clune Quinlan led her forces in the Merry Wives of Windsor and the Beethoven Prometheus overtures. Lilian Leidy, contralto, sang with good effect, Adieu Forêts, from Tchaikovsky's Joan of Arc. Florence Haenle, violinist, was heard to advantage in short works by Dittersdorf and Sarasate. Velma Godshall, soprano, contributed songs by Memberg and Rogers, and Strauss's Zueignung. Accompanists of the afternoon were Mildred Hendrix, Kathryn Abel Roach, and Ruth Burroughs. Helen Rowley played violin obbligati.

W. R. MURPHY

Supper-Reception Honors Witherspoon

A supper-reception in honor of Herbert Witherspoon, new general manager of the Metropolitan Opera, was held at the Barbizon-Plaza on March 17 by former associates and students of Mr. Witherspoon at the Cincinnati Conservatory of Music, of which Mr. Witherspoon was director previous to his Metropolitan appointment. Other organizations interested in opera in America also co-operated. Mrs. Edgar Stillman Kelley was chairman of the reception committee. Members of committees and guests included many personages prominent in musical circles.

PORTLAND SPONSORS GLEE CLUB CONTEST

**Wesleyan Ensemble Wins in
Competition with Ten
Other Colleges**

PORTLAND, Me., March 20. — New England college interest was centered in Portland on March 1 when the glee clubs of ten schools competed in the City Hall Auditorium. Wesleyan University of Middletown, Conn. won the first place in the closely matched competition, with Amherst and Williams in second and third places. The standard of work was a revelation to the large audience. Alfred Brinkler, conductor of the Portland Men's Singing Club which sponsored the contest, was chairman. The other judges were Channing Lefebvre of New York and Thompson Stone of Boston.

In addition to the two contest numbers by each club, the ten groups, numbering three hundred voices, combined in a set of three selections. The climax of the evening was the singing of Bach's Now Let Every Tongue Adore Thee. Joseph S. Daltrey, president of the New England College Glee Clubs Association is coach of the Wesleyan Club. G. G. Tegnell is undergraduate leader.

Other colleges entered and meriting comment for the excellence of their work were: Clark University, the Universities of New Hampshire and Vermont, Bowdoin, Colby, Rhode Island State and the Massachusetts Institute of Technology.

Liza Lehmann's song cycle In a Persian Garden, was given an able and artistic performance on Feb. 28 at the recital of the Portland Rossini Club, with Gladys Russell Cook, soprano; Evelyn Badger Carroll, contralto; assisted by William V. Bradley, tenor, and P. Byron McCord, baritone. Both solo and ensemble numbers were handled with admirable taste and adequate tone. Frances Donnell accompanied.

American music was stressed on the joint program by the MacDowell and Kotschmar Club on Feb. 12. Works by Manning, True, Tyson, Cadman, Robertson and Clokey were included on the list. Outstanding was the performance of the Larghetto calmo movement of MacDowell's Concerto in D Minor by J. Daniel MacDonald, with the orchestral arrangement played on the organ by John E. Fay. ISABELLE JONES

SMITH COLLEGE PLANS A SIX WEEK SUMMER COURSE

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A six weeks summer course for the study of music will be held at Smith College, Northampton, Mass., from June 24 to Aug. 2. The school, under the direction of Prof. Wilson T. Moog, is open to men and women, and all courses except those in applied music will receive academic credit. Thorough courses in music education, including all branches of theory, composition and the history of music will be given.

The faculty includes the following: Solon Robinson, John Duke, piano; Harold Berkley, violin; Mr. Moog, organ; Donald Pirnie, voice; Willem Durieux, cello; Theodore M. Finney, history and appreciation of music; M. Alice Butterfield, theory; Ross Lee Finney, counterpoint and composition; Karl Wilson Gehrken and Priscilla Rose, school music.

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